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## CLIVE BARKER HORROR VISIONARY

LORD OF  
ILLUSIONS  
CANDYMAN 2  
HELLRAISER IV  
DEAN KOONTZ  
"HIDEAWAY"  
OUTER LIMITS  
JOHNNY  
MNEMONIC  
TALL TALE

JULIA ROBERTS MEETS JEKYLL & HYDE

Volume 26 Number 3



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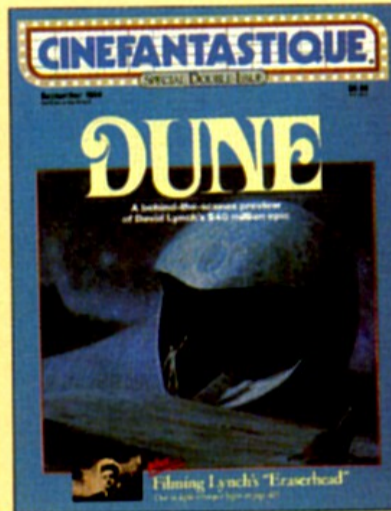
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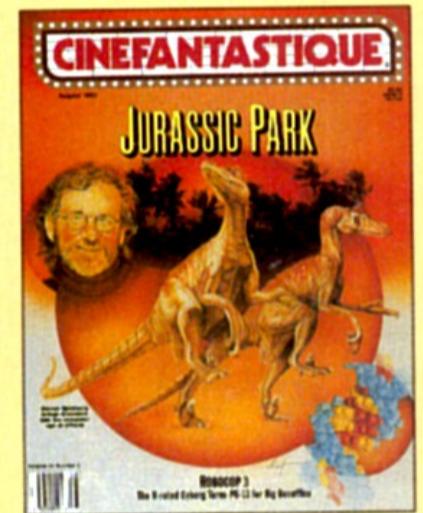
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The magazine with a "Sense of Wonder."

APRIL 1994

Clive Barker is on a roll. He has three horror films opening nationwide within months of each other, all from major distributors, plus an animated fantasy in production at Paramount. For Barker, as you'll read in this issue's cover story, horror is a serious business, but one that's fun to work at. It's that combination that makes Barker's movies—and fiction—so enjoyable.

No doubt Barker will be slightly aghast to see that we've welded his image on the cover to that of Pin Head and the HELLRAISER series, his greatest commercial success, but a series he'd just as soon see over and done with. If Barker has his wish, the success of his new movie, LORD OF ILLUSIONS, opening nationwide February 17 from United Artists, could free him from the horror sequel treadmill to concentrate on the kind of daring, original horror, fantasy and science fiction projects he'd like to tackle.

Hollywood correspondent Michael Beeler provides this issue's cover story look at Barker's horror oeuvre, with reports from the set of LORD OF ILLUSIONS and HELLRAISER IV, opening March 10. And Todd French chronicles the filming of Barker's CANDYMAN 2—opening April 28—those franchises just keep coming. Barker looks back on his formative days in Liverpool as a student fascinated with horror imagery who went on to develop his own dramatic troupe. The multi-talented Barker writes, paints and directs, and is an articulate spokesman about the demands, potential and rewards of working in the horror genre.

Also this issue, early sneak previews of hot summer attractions: science fiction writer William Gibson talks about bringing his cyberpunk vision on to the screen in JOHNNY MNEMONIC. And Julia Roberts bumbles about adapting Robert Louis Stevenson for MARY REILLY, a gory reworking of the *Jekyll and Hyde* horror classic.

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# COMING

Big changes in the New Year. A brand-new Congress has taken control, determined to to enact their much-threatened Contract on Americ... excuse me, Contract *With America*—a sort-of barbecue-the-poor manifesto that proves the new guys know everything about pushing public hot-buttons and absolutely nothing about Jonathan Swift. The film industry, fortunately, doesn't consider itself empowered to rip babies out of their mothers' arms or throw teenagers into the street. That doesn't mean that there aren't a few guys over on the west coast powerful enough to change the corporate face of filmmaking as we know it, or one guy on the east coast whose independently produced feature might just warp your mind into whole new dimensions, if you give it a chance.

## LITTLE SHOP OF CLOSE ENCOUNTERS WITH THE BEAUTY AND THE BEAST

By now, we all know that the eight-hundred-pound gorilla sleeps anywhere he wishes. But when three eight-hundred-pound gorillas get into bed together, it's the folks in the apartment underneath who have to worry about getting their ceiling reinforced. In this case, the muscle-power is represented by Stephen Spielberg, Jeffrey Katzenberg, and David Geffen, who this fall announced the formation of a new studio. Those anxious neighbors are...well, all of Hollywood's majors in general, but in specific, MCA, parent company of Universal and prime beneficiary of both Spielberg's producing and directing acumen and Geffen's pop and rock legerdemain; and Disney, for whom Katzenberg conjured such hits as *BEAUTY AND THE BEAST* and *THE LION KING* before being denied the post of the late president/chief operating officer Frank Wells.

Dawn of a new era in filmmaking? Maybe. There was another explanation being batted around, one that suggested that the whole thing might be less the birth of a Hollywood major than an attempt to buy some friends a bit of negotiating leverage. Under this scenario, the triumvirate was doing nothing more than helping out good buddies Lew Wasserman and Sidney Sheinberg—chairman and president of MCA, respectively—in their battle with owner Matsushita for control of the company. With a summit between Wasserman and Shein-

berg and their cross-Pacific bosses scheduled for the very week of the Katzenberg/Geffen/Spielberg announcement, it was said that the MCA honchos would be presenting the Japanese with a simple choice: let the American pair buy back a controlling interest in the studio, at which point the new Geffen/Spielberg/Katzenberg concern would be folded into Universal's operations, or watch the two execs walk, taking with them the company's biggest money-makers (can you say *JURASSIC PARK* and *THE FLINTSTONES*?; can you say Guns N' Roses, Counting Crows, and Nirvana?).

If that was the plan, things didn't go quite as expected. Matsushita failed to blink, Sheinberg and Wasserman have yet to announce their next move, and three of the most powerful men in Hollywood are facing the task of establishing a major studio at a time when conventional wisdom holds such a feat to be near impossible.

It won't be for lack of trying, if the folks over at Spielberg's Amblin Entertainment are to be believed. Denying that the whole thing was just a bit of ill-conceived political maneuvering, a representative for Spielberg claims that the new studio has had no dearth of interest from investors (the latest of these ABC's Cap Cities, which wants to go into a TV venture with the company), and that plans for the operation are proceeding, albeit slowly. As yet, the concern has no office space, no production slate, and no name (though *New York Magazine* cartoonist Kenneth Doll gets bonus points for suggesting the only-just-ludicrous Trinity Entertainment, complete with Masonic pyramid logo). Given that Spielberg and Amblin are committed to projects through at least 1997 (you didn't think Universal was going to let *JURASSIC PARK 2* get away, did you?), and that Katzenberg may be stifled in his

zeal to establish a rival animation studio by the long-term contracts he himself insisted be given his Disney artists, no one appears to be in any great rush. Once everything gets under way, Amblin will likely be folded into the new operation, though it will operate within the company as a discrete entity. (As for Geffen, though he has more than a few film credits to his name—*LITTLE SHOP OF HORRORS*, *BEETLEJUICE*, and *INTERVIEW WITH THE VAMPIRE*, for example—it appears he will initially concentrate on the music end of the concern).

Don't weep for Spielberg in the meantime—he has a full plate no matter how you look at it. On top of the aforementioned *JURASSIC PARK* sequel and the glow achieved when *E.T. THE EXTRA-TERRESTRIAL* was chosen for preservation by the National Film Registry, there's a possible fourth installment to the Indiana Jones series, a new *ZORRO* feature, as well as his interest in *DEEP IMPACT*, a Bruce Joel Rubin-scripted, *WHEN WORLDS COLLIDE*-style actioner to be produced by those old *JAWS*-mates, David Brown and Richard Zanuck. Factor in the prime-time TV shows, the animated series, and his deal with multimedia publisher Knowledge Adventure, and you have to wonder how Spielberg will find time to attend the American Film Institute banquet to be thrown in his honor next month. (Don't worry, I'm sure he'll figure a way to get there.)

## LOVING YOUR LOW-RENT LANDLORD

Bill Plympton hasn't had action figures and theme-park rides based on his films, yet the Academy Award-nominated animator has in the past few years garnered a considerable following for such wickedly funny animated shorts as *YOUR FACE* and *25 WAYS TO QUIT SMOKING*. Now, dissatisfied with the treatment he received from October Films on his previous feature, *THE TUNE*, the director has decided to personally handle distribution for his upcoming, live-action fantasy, *J. LYLE*. The DIY approach to film distribution is hardly common in the industry, yet, given Plympton's skill at hand-crafting his previous efforts—nearly every frame of *THE TUNE* was personally drawn by the man—the move seems right in character.

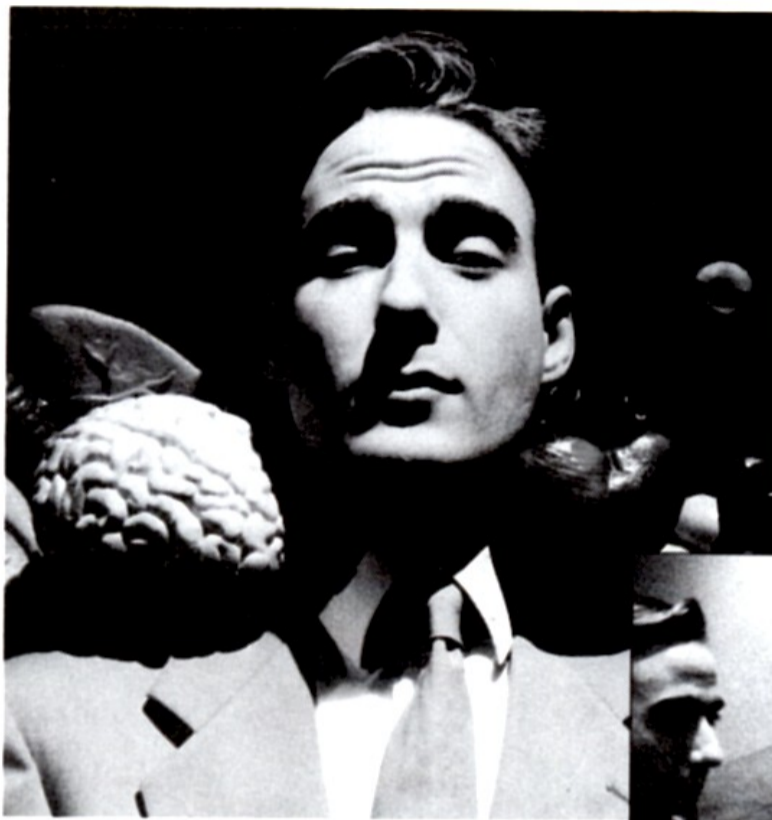
Movie Dream Team: David Geffen (l), Jeffrey Katzenberg and Steven Spielberg, joining forces to form their own multi-media entertainment studio.



# ATTRACTIONS

J. LYLE tells the story of an avaricious landlord whose unique methods of expelling tenants (including sucking them into a building's electrical system) attract the attention of a magical "dog with a cartoon mouth." Thrown into situations where his moral bankruptcy is cast in bold relief, J. Lyle is forced to choose between hanging on to his greedy ways, or losing the love of the comely new tenant to whom he has lost his heart. A quintessential New York story shot in quintessential New York locations, the production was not without its quintessential New York difficulties, including those that occur when you set down a camera in an area frequented by streetwalkers who cater to clients with certain...uh...rarefied tastes. "We were shooting on Little West 12th Street, which is down in the meat market district on a Sunday morning," explained Plympton. "We thought, 'Gee, there'll be no traffic, it's a desolate area, there'll be nothing going on.' We started shooting and this transvestite wandered over—it's about ten in the morning, beautiful morning—and he wandered over and he was basically naked except for a negligee and high-heels. He said, 'You can't work here, this is my territory, this is where I make my living,' and he started throwing stuff at the actors. I ran over to him and picked up a roll of tar paper and started pushing him away, and he tipped over the Steadicam—very expensive piece of equipment—and busted that up, and the cameraman picked up a c-stand and started pushing him away. We got him away from the actors, but he grabbed a scissors off our table and started slashing. I tried to knock him out, but he was very quick and he stabbed me in the arm. I think he was on crack, he was really crazy. He ruined that day of shooting—the camera was down and I was crying and everybody was freaking out, so we pretty much bagged it."

Nothing quite as colorful hampered the rest of the shoot, and Plympton was able to wrap his film to the personally financed tune of \$500,000. A version of J. LYLE circulated to the press about two years ago; since then, Plympton has worked to tighten up the film's pacing—an entire diner scene was dropped—and kick in a few new bits of animation. The film will make its debut "this winter," according to the director, touring venues that previously welcomed THE TUNE. It isn't quite the definition of opening wide, but for the sole practitioner of that most exclusive of all



J. LYLE, a live-action short from New York animator Bill Plympton. Richard Kuranda stars as Lyle, who knows how to get the attention of a Gotham waiter (inset).



sub-genres—the Plympton—it provides a level of control that many producers would envy.

## TRAILERS

Literary Notes: Jumanji, Chris Van Allsburg's clever, beautifully illustrated book about a pair of children forced to cope with a board game that conjures monkeys, lions, and monsoons in the middle of their tidy, middle-class home, is becoming a feature film, courtesy of TriStar Pictures and HONEY I SHRUNK THE KIDS director Joe Johnston. Robin Williams will play a child trapped in the game 25 years earlier... Also from TriStar: Robert Heinlein's STARSHIP TROOPERS, with Paul Verhoeven slated to direct... Before he became famous for books with exploding volcanoes on their covers and a religion that's garnered its share of controversy, L. Ron Hubbard was a genre writer of some regard. Now, Miramax will be bringing to the screen Hubbard's FEAR, the seminal horror story of a man who undertakes a surreal quest to track down the four hours that have vanished from his life. John Travolta, himself a Scientologist, is campaigning for the lead.

Author Dean Koontz is suing Concorde/New Horizons' Roger Corman for posters incorrectly advertising the company's new release, DEAN KOONTZ'S WATCHERS 3. Koontz claims he had nothing to do with the sequel, and calls the title misleading... Sony Pictures Classics will be distributing THE CITY OF LOST CHILDREN, the latest project of DELI-

CATESSEN's Marc Caro and Jean Pierre Jeunet, about a hermetic society whose inhabitants steal children's dreams... Those wild-eyed progressives in Egypt are busy building a new, eight-story building for their censorship board, and have announced the institution of a censorship training program at the Academy of Fine Arts. How long do you think before Donald Wildmon contacts them to discuss an exchange program?

Important notice: DIE HARD: NEW

YORK, formerly DIE HARD 3, is now DIE HARD: WITH A VENGEANCE. Further title updates will be provided as they occur... Rumors had it that the TriStar remake of GODZILLA was a victim of a steadily inflating budget. Looks now like the film is going ahead, though, with SPEED's Jan De Bont directing. There has also been talk that the lizard with the lethal breath will do his stomping on L.A. rather than Tokyo, but TriStar claims that the script isn't firmed up enough to confirm that plot-point... Do We Need to Tell You This? Dept: In the works, a live-action FIST OF THE NORTH STAR, a STRETCH ARMSTRONG flick, and a feature-length treatment of (ulp) HOWDY DOODY. Bob Barker is apparently still shopping that PRICE IS RIGHT script.

## FOR POSTERITY

Genre does not go unrepresented in the latest group of inductees to the Library of Congress' National Film Registry. Among those productions having screening prints and negative duplicates permanently archived are the previously mentioned E.T., Don Siegel's original INVASION OF THE BODY SNATCHERS, Tod Browning's FREAKS, John Frankenheimer's THE MANCHURIAN CANDIDATE, Walt Disney's PINOCCHIO, and, for balance, Max and Dave Fleischer's Betty Boopified version of SNOW WHITE. Not genre, but worthy of note are two inductees to what will clearly become the Oliver Stone wing: Martin Scorsese's TAXI DRIVER, and the Zapruder film. □

# OUTER LIMITS

By Kenneth Winikoff

Thirty years ago, one of the boldest—and occasionally bone-chilling—shows on television was *THE OUTER LIMITS*. The anthology series scripted by some of Hollywood's best science fiction writers, introduced actors such as William Shatner and Leonard Nimoy to viewers in tales that pitted normal people against abnormal situations.

Next March viewers will have another window on this world when *THE OUTER LIMITS* debuts on Showtime with a two-hour made-for-TV movie entitled *SANDKINGS*. The story is taken from George R. R. Martin's classic tale of a scientist on a distant planet whose collection of lifeforms from around the galaxy places him in the precarious position of playing God in his own microcosm of the universe. The adaptation, by screenwriter Melinda Snodgrass, moves the action to Earth, where a top-secret government project centers around a fine layer of sand brought back by a space probe to Mars. Among the grains of sand, Dr. Simon Kress

(Beau Bridges) has discovered tiny unhatched eggs which, through the right combination of water and nutrients, he manages to hatch. But when one of these alien organisms nearly escapes from the biosphere, the government abruptly halts the experiment and orders the terrarium to be destroyed. Fearing that would doom one of the greatest scientific discoveries ever, Dr. Kress removes a sample of the soil and recreates the environment in his barn at home. He dubs these scorpion-like creatures sandkings for their ability to build castles out of the sand.

Dr. Kress tells his family nothing of his experiments, but they grow suspicious as he slowly withdraws from them and retreats deeper into his own world in the barn. Finally, his psychotic behavior leads to a plea for help to the doctor's domineering father,

**Showtime Cable  
revives the science  
fiction TV classic.**



Generations: Lloyd, Beau and 10-year-old Dylan Bridges in *SANDKINGS*, the two-hour pilot airing in March, based on a story by George R. R. Martin.

a career military man, played by Beau Bridges' own father, Lloyd Bridges.

In fact, *SANDKINGS* unites three generations of the acting Bridges family on the small screen. Lloyd, Beau and 10-year-old Dylan Bridges, who makes his professional debut. On the backlot at Bridge Studios in Vancouver, where *THE OUTER LIMITS* was being filmed late last year, the Emmy Award-winning Beau Bridges said he was excited to be working within the science fiction genre again. When he was in his 20s, he appeared in an early '60s B-film entitled *VILLAGE OF THE GIANTS*.

"Ronnie Howard played a six-year-old boy who makes this goop and the pets eat it and become huge," recalled Bridges. "I was the lead juvenile delinquent in a gang and we eat the goo and grow to terrorize the

ing with."

*SANDKINGS* also reunites Beau Bridges with Helen Shaver (*THE BELIEVERS*), who plays his spouse. The two had starred together before as husband and wife in the short-lived NBC comedy series *UNITED STATES*.

The production quality of *SANDKINGS* is light-years beyond the cheesy sets of *VILLAGE OF THE GIANTS*. According to Stuart Gillard (*TEENAGE MUTANT NINJA TURTLES III*), who directed the opening *OUTER LIMITS* installment for Trilogy Entertainment/ Atlantis Films. The Alberta-born Gillard, a former actor who won the Gemini (Canada's Emmy) for best actor in a sitcom and who has directed a feature for Disney (*THE RETURN OF THE SHAGGY DOG*), sees biblical parallels

town on this papier mache set." As the discussion rolled around to Ray Bradbury, one of Bridges' favorite writers, and films like *THE DAY THE EARTH STOOD STILL* and *WAR OF THE WORLDS*, two classics that held great meaning for him as a youth, Bridges said that he sympathized with the *SANDKINGS*' promise that intelligent beings likely exist elsewhere in the universe. "Life, as I know it, is pretty remarkable," he said. "There's one miracle after another. There's nothing in my mind that's not possible."

But Bridges noted the real opportunity for him to do the film was a chance "to work with my family. Dylan has done some community theatre at home, but he had never acted before. I thought this would be a good place for him to try it out." Bridges has been down this road before. He got his start on his father's *SEA HUNT* television show in the '50s. "My dad was my teacher. From him I learned how important it is to tell the truth and how important it is to listen to other actors and respect the people you're work-



Charles Martin Smith (r) and Martin Kemp in "Outbreak," as brothers who discover a cure for all illness, an episode directed by Tibor Takacs. The Showtime series features new stories, not remakes.

with the main character in the film. "He's sort of an Old Testament guy. In the end he learns a lesson in humility."

Despite working with a seven-figure budget and filming in Vancouver, where U. S. producers get a 25% gain on production costs because of the lower value of the Canadian dollar, Gillard knew that he had to get the most from the story and his actors. In television, he noted, "You can't compete with T2 so you've got to go with things that are character driven. TV movies particularly," he said, "are hybrids. You try to give them a feature look on a shooting schedule made for TV." That's one of the reasons the entire series will be shot in Vancouver. "When I was here in 1987 there were only 11 crews in town. But Vancouver's really matured and I have one of the best crews I've ever worked with."

In *TURTLES III*, Gillard relied heavily on computer-generated images and they have a place in *SANDKINGS* as well. Portraying the scorpion-like creatures' superior intelligence and mobility was achieved through a myriad of processes such as using small puppets on overscale sets for the "heavy-set action," according to Gillard, constructing a remote-controlled rod puppet and superimposing CGI images of scores of creatures. In fact, the production de-

partment had to import 200 live scorpions in order to construct one of the final scenes, a fact that apparently led to some nervous stomachs on the part of the production staff. "The thing that's effective about CGI is that a few of the creatures are frightening but not threatening. But when you have 500 of them..."

However the effect that Gillard went for in *SANDKINGS* isn't something mere closeups of marauding insects could convey. The scenes in Beau Bridges' character's barn were filmed under a heavily filtered light and smoke machines that lent an

**“Life as I know it is pretty remarkable. There’s one miracle after another. There’s nothing in my mind that’s not possible.”**

**—Actor Beau Bridges—**

ethereal, textured quality to each shot. Director of photography Phillip Linzey, a veteran of television work (*HIGHLANDER*, *SCENE OF THE CRIME*), was responsible for the on-air look of the shots, which were filmed indoors at Bridge and at a few outdoor locations around Vancouver.

Prosthetics supervisor Tibor Farkas, whose credits include Vancouver-filmed features such as TriStar's *HIDEAWAY*, was charged with coming up with a "creeping kind of lesion" on Beau, which was the result of his getting bitten by one of the sandkings. Farkas was also part of the design team that came up with the creature, which he described as "a six-legged beastie with a stinger." While the scorpion provided a rough model, the sandking "has more of a head, eyes and teeth than a scorpion." Several remote-controlled models were crafted from foam latex in addition to two distinct queen rod puppets.

The script called for the Beau Bridges character to be stung in the wrist by one of the creatures and for this Farkas not only had to devise a clever way of discoloring Bridges' fingers, but he had to synthesize a tissue sample that the doctor would remove for examination. "We really didn't need any

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"Under the Bed," Coleen Rosman and Timothy R. Busfield, night terrors, OL style.



# TALL TALE

## Jeremiah Chechik directs an ode to the legends of America.

By Lawrence French

Legendary heroes of the west, such as Wyatt Earp, Billy the Kid and Jesse James, have become enshrined in myth, largely due to the frequency of their film adventures. Although Hollywood filmmakers often distorted their lives, they were real people. Walt Disney Picture's TALL TALE, coming this Easter, presents a trio of western heroes whose origins come not from reality, but from American folktales popularized at the turn of the century: Pecos Bill (Patrick Swayze), Paul Bunyan (Oliver Platt), and John Henry (Roger Aaron Brown). Strangely enough, their exploits have rarely been chronicled on the big screen.

They come to the aid of a young boy (Nick Stahl), who finds himself caught in an inner struggle between his own views and the more traditional values of his father. At the same time, the boy must face an outer struggle with a gunfighter (Scott Glenn), who has been hired by eastern bankers to get control of the family farmland.

The script was written by USC Film School graduates Steve Bloom and Roger Rodat on speculation, and picked up by producer Joe Roth's Caravan Pictures. Roth then asked director Jeremiah Chechik (BENNY



Paul Bunyan (Oliver Platt) rides into town astride Babe, the Blue Ox, with Pecos Bill (Patrick Swayze) at his side, fantasies of the wild west.

& JOON) to direct. "It took a really great script to overcome the amount of physical difficulties I knew we were going to encounter," said Chechik. "We had to find locations all over the west to fit the mythical landscapes we needed. We used the Grand Canyon, Monument Valley, Death Valley, and the giant redwood forests in northern California."

Chechik hired cameraman Janusz Kaminski, Oscar-winner for Spielberg's SCHINDLER'S LIST. "We did a lot of pictorial research for months on landscapes, textures, period costumes, all of that," said Chechik.

"I looked at all the major western artists, Frederick Remington and so on, and now I've got an entire library of western art."

Chechik also faced the daunting challenge of working with animals, stunt men, extensive special effects and a 14-year-old actor, Nick Stahl, who played the leading role of Daniel Hackett. Stahl's only previous film was Mel Gibson's MAN WITHOUT A FACE, which Chechik had't seen. "I cast Nick after he auditioned for me," said Chechik, "and left the other kids I saw in the dust."

Cechik sought actors who wouldn't bring a strong contemporary feel into the classic nature of the story. "One of the reasons I liked Nick was because he really feels of the period," said Chechik. "We put a lot of thought into the casting of his part, because not only is he the leading actor in the movie, but he's also got to hold his own against our three heroes. He's a very gifted and strong actor, who manages to not only hold his own, but goes beyond that."

TALL TALE is set in 1905, when the western frontier was rapidly closing due to the encroaching advancements of the industrial revolution. "The operative theme of this movie," said Chechik, "is a lament for the passing of the Old West. At this point in time, the coming

industrialization of America and the victims it left in its wake, as well as the opportunities it created, were all in struggle with each other. It becomes a metaphor for Nick's struggle with his father. The boy is a technophile, who is enamored of these new advances, like the horseless carriage, while his father values a sense of the past and of what the land means to them. The boy doesn't really understand that, and instead embraces the new technology. Through the course of the movie and his encounters with our three heroes, he learns there is a balance that has to exist between these two opposing forces."

According to the legend, Pecos Bill was born in Texas and raised by coyotes. He invented the six-shooter, taught cowboys how to rope and brand, and for amusement wrestled bears and tamed mountain lions. He was able to ride and control cyclones, had a pet rattlesnake named Slim, and a steed named Widow Maker. To play Pecos Bill, Chechik picked Patrick Swayze, who in real life lives on a ranch, and grew up in Texas learning the cowboy skills Pecos supposedly invented.

"The entrance of Pecos Bill is really the first indication that the movie's not a drama," explained Chechik. "There's a distinct tonal change when he enters, and from that point on, the fantasy and the reality blur substantially. All of our heroic characters have a dramatic and





## FANTASY HERITAGE

**“The cooperative theme of this movie is a lament for the passing of the old west,” said Chechik. “The boy learns to appreciate a sense of the past and what the land means.”**



Readying Bunyan's redwood tree cabin at Matte World.



pretty magical screen entrance.” For his entrance, Pecos Bill rides in on a dust-devil, and rescues Daniel from thieves, who are attempting to steal his gold tooth fillings.

Paul Bunyan's myth called for a hard-working lumberjack who invented logging and owned the famous blue ox named Babe, that could haul a whole forest of logs to the mill. Chechik felt the need to reinvent the legend of Bunyan, since he wanted to present the character in a more ecologically sensitive light. “When we meet Paul in the movie, he's sort of given up,” noted Chechik. “He's been chased out by the clear-cut industry after fighting for selective logging, which won't be as harmful to the forests. So he talks about borrowing from the land, rather than raping it, and he has a love for the balance of nature. He's in harmony with the forest. In fact, during the whole movie he doesn't cut down a single tree.” Playing Bunyan is Oliver Platt, who appeared in Chechik's *BENNY & JOON*.

John Henry is known from a famous American folk ballad, as the black railroad worker who raced a steam-powered drill to prove a man could work quicker than a machine. He subsequently became a symbol of the worker's fight against exploitation and replacement by advances in machinery. Roger Aaron Brown, a noted theatrical

actor, was chosen to essay the role.

Scott Glenn portrays the gunslinger who attempts to gain control of Paradise Valley. “He's a guy who has a vision of the future, said Chechik. “He is presenting the industrial view of American history. The boy doesn't see him as bad, because he isn't coming in to destroy communities. He's saying they'll build factories, and give everyone jobs. The town will become wealthy and everyone will be rich. It's only later on that the boy realizes he's evil. He's more of an adversary to the father, who can see beyond the short-term financial gain.”

In many ways the film can be seen as raising questions that clearly echo the concerns of the present-day ecological movement, and the fight to save America's precious and dwindling natural resources. “That's fairly pronounced in the movie,” said Chechik. “You don't have to be insensitive to nature in working the land, not in any way, shape or form. Whether you're a farmer, a logger, a fisherman or a miner, you can achieve a balance with nature, so things can exist in harmony. Where you get in trouble is with greed. If you don't allow the land time to regenerate itself, you'll have nothing left to work.”

The passing of the Old West is a theme that has figured prominently in such western

classics as *THE MAN WHO SHOT LIBERTY VALANCE* and *THE WILD BUNCH*, and Chechik admires both of those films. “I love John Ford, and I love Sam Peckinpah,” he said. “I screened *PAT GARRETT* and *BILLY THE KID*, which is quite fantastic. *STAGECOACH* I like as well. Howard Hawks is another of my favorite directors.”

Although the movie will no doubt appeal to children, Chechik never thought of it as a kid's picture. “Is *THE WIZARD OF OZ* a kid's movie?” he asked. “Or are fairy tales? Of course kids love them, but what makes them magic is they play to the myth, so they reach a great deal more than just kids. *TALL TALE* plays on many different levels of sophistication. It works within a mythical structure so it's a pretty elaborate experience for all age groups.”

Since the story follows the classic structure of myths, Chechik tried to tap into the collective unconscious when making the film. “Myths touch a kind of universal dream of people, and that affected everything we did on the movie. The quality of light, the lenses I chose, how the camera moves. You try to work within your own sense of self and sense of humanity. A lot of the primary colors, for instance, were chosen for their

psychological effect. I think if this movie was made in India, in Hindu, with Indian myths, or in Africa, with African myths, it would still play. The basic story structure and the emotional focus of the picture works for all people.”

Although Chechik says he never thought of it, the script follows the structure of *THE WIZARD OF OZ*, in that the young boy, Daniel, falls asleep in a fishing boat, and subsequently wakes up to meet the three heroic characters. “He learns something different from each of them,” said Chechik. “Each of them represents a part of his father, in a different way.”

Chechik began his directing career in commercials, and later did rock music videos, but he won't be using anachronistic music. “No way,” explained Chechik. “We just finished the score and it's a full, extra-large orchestral score by Randy Edelman [*THE MASK*]. It's all the things that the movie is visually: lush, beautiful, and dramatic. I'm hoping that in 25 years it will feel timeless and classic. Not that it was made in 1994. That was a very conscious goal of mine. It really feels like it could have been made a long time ago. It will be interesting to see how a modern audience reacts to it.” □

Nick Stahl (c) with Roger Aaron Brown as John Henry, the pile-drivin' railroad giant, Platt as logger Paul Bunyan, and Swayze as the cowboy archetype.



# DR. JEKYLL

## Sean Young takes a whack at Robert Louis

By Dan Scapperotti

It has been 100 years since the death of Robert Louis Stevenson. But if the Scot were alive and kicking today, and had a good agent, he'd be rolling in royalties from *The Strange Case of Dr. Jekyll and Mr. Hyde*, his 1886 opus which delved into the basic nature of man, and Dr. Jekyll's frantic search for an artificial means of separating the good from the evil. Before it became fashionable, Stevenson was plotting the course of schizophrenia and gave the world characters that would be manipulated over the years, in dozens of films in guises, stranger than anything he could imagine. Besides generating a host of sons, daughters, and various relatives, the characters of Dr. Jekyll and Mr. Hyde have been tampered with by contemporary screenwriters. The evil Hyde underwent a sex change in Hammer Films' *DR. JEKYLL AND SISTER HYDE*. The height of the blaxploitation era produced *DR. BLACK, MR. HYDE*, in which the good black doctor becomes the evil white Mr. Hyde. Even Abbott and Costello crossed paths with the good doctor in the person of Boris Karloff.

The latest to latch onto the famous duo is director David Price, with Tim Daly and Sean Young in the title roles. This time, the game is played for laughs with the very '90s *DR. JEKYLL AND MS. HYDE*. Tim Daly plays Dr. Richard Jacks, a researcher who has graduated from M.I.T., only to discover that government cutbacks have seriously eroded research grants. Jacks is forced to

take a job with a perfume company as a lab scientist. Later, while going through some scientific notebooks left to him by his great grandfather, Jacks learns that his family name had been changed from Jekyll, to Jacks. On the side, the good doctor conducts his own experiments, hoping to create the next Prozac. But, what he comes up with isn't what he expected.

Price first entered the film industry as an actor in such films as *FAST TIMES AT RIDGEMONT HIGH*, *MOMMIE DEAREST* and *NINE TO FIVE*, but soon found that his interests lay behind the camera. He entered film school and worked on several commercials before stepping up to the directorial plate. Although he has two horror films under his belt, Price denies any particular affinity for the genre.

"I got my first film because I



Dr. Jekyll (Tim Daly) turns into Ms. Hyde (Sean Young) in a comedy retelling. Inset: Young and writer/director David Price.

was friends with the guy who produced it, Greg Sims", added Price. "He asked me to do *SON OF DARKNESS: TO DIE FOR II*. It happened to be a horror film, and once you've done one, everyone assumes your next film will be another horror film."

When his next project, *CHILDREN OF THE CORN II* received a theatrical release at a time when most horror features with numerals after their titles were going direct to video and brought in \$9 million at the box-office, Price's stock moved up.

"*CHILDREN OF THE CORN II* gave me a little more leverage", said the Los Angeles native. "I was a runner for Ray Stark about ten years ago. After the first weekend of *CHILDREN OF THE CORN II*, Ray called me up to congratulate me. He said that he had a project for me, *DR. JEKYLL AND MS. HYDE*, and I should come up with something. I'm sure he expected some type of horror film. I knew I had to maneuver

myself out of horror films quickly, before they became the only things I would be considered for. With only the title to work with, I decided to put a comedic spin on it, and really tone down any horror elements that were there. While we have morphs and effects, *DR. JEKYLL AND MS. HYDE* is basically a comedy, and luckily with that title, I was able to get away with it."

Price worked up the story and brought in the writer teams of Tim John and Oliver Butcher, and then Bill Osborne and Will Davies, who did *TWINS* and *DON'T MOVE OR MY MOM WILL SHOOT*. "I wondered what would happen if this guy would be his worst nightmare come true," said the director. "Unlike him, a mild mannered would-be scientist, she comes out as an aggressive, very edgy, gorgeous, on-the-ball woman. At first, he thinks this is great. He's done it! If he can only get rid of the sex change part of it, he would have created something that can actually eliminate evil from all mankind. Of course, she turn sour."

Since his favorite movies are comedies, Price loved dealing with the humorous elements. "With horror, you have all these special effects, which are time-consuming. With this script, although there are morphs and transformations, they're spread out so you aren't relying on scares, gore or effects to move the story. Here, it's basically dialogue and settings. It was nice to sit down and work with actors in a proper way, and sit around and laugh all day. As opposed to a horror film where you'll be saying 'Can you put a little more blood on there.'"

Considering the subject matter, it was impossible to avoid

# MR. & MRS. HYDE

## Stevenson's monster tale, just for laughs.

dealing with effects. The audience awareness of current film technology demanded state of the art effects. Price turned to Kevin Yagher to provide the makeup effects that would sell the film to the public.

I've known Kevin from a while back," said Price. "I had written a spec script with a lot of prosthetics in it, and we met on that. Greg Melton, who was production designer for CHILDREN OF THE CORN II, had also worked as production designer with Kevin Yagher on TALES FROM THE CRYPT before. So he came highly recommended."

Noted Price, "We did motion control for the transformation effects, and it's all timed out so that we can have movement as opposed to just locked-off shots. We hired a company by the name of Dream Quest. Kevin Yagher did the prosthetics part of it. He did breast plates for both Tim and Sean, and made breasts that deflate and inflate as well as prosthetic arms for various hair lengths during the transformations and prosthetic arms to allow fingernails to either grow, or to retract again during the transformations. He also did hair pieces, which could retract or grow, depending on who wore it. Obviously, when we were going from Sean to Tim, the hair recedes back into the head. Kevin also did prosthetic pieces for the face, because we had about four different stages of makeup we had to shoot each time that they would go through this, especially in the final scene. The transformation happens about six times during the film."

Most of the laughs revolve around Tim Daly's transformations, which occur at the most inconvenient moments: on the job, or in front of 300 people.

**"Sean Young was terrific," said director David Price. "As Helen Hyde she is the only straight character, and her timing was great."**



Young does a number on Harvey Fierstein, Jekyll's cosmetic company boss. Savoy Pictures is tentatively set to open the film nationwide on April 12.

The first one hits in a restaurant during a lunch interview. Suddenly growing breasts will certainly leave an impression.

Price met extensively with Dream Quest before filming began. "I gave them storyboards because with the motion control, they had to fly all their equipment up to Montreal, where we filmed the picture. The city stands in for New York. We brought all their crew up also, so it had to be planned out fairly well, so that when they got there, they could be in and out as quickly as possible."

The 35-day shoot in Montreal, while economically attractive due to the currency exchange rate, offered other barriers for the director to overcome.

"It was very interesting, because the main language there is French, and we had a bilingual crew that 90% of the time spoke French. It was good for me. Having worked as an assistant with Richard Donner on LADYHAWK for a year in Italy, I had some experience with language differences. It was fun seeing them go about their business in French, until we got into trouble, and I would yell, 'Okay, everybody English. English!'"

The film boasts a solid cast, including the beautiful Sean Young, who plays Helen Hyde, Dr. Jekyll's alter ego. Young, who has been brutalized by the press over the past few years, was the director's first choice for the role. "I hate her," laughed Price

when asked how it was working with the actress. "No. She was terrific. In fact, when I was casting this picture, they asked who I wanted for Helen. When I said Sean Young, they said, 'Do you really want to do that to yourself?' I said, 'Oh, get out of here. She can't be that bad.' And sure enough, she was terrific. She did a great job. She has a great sense of humor. I think a lot of those stories got blown out of proportion. She plays her role straight. She is the only straight character in the piece, everybody else gets the comedy. But when she was in comedic situations, her timing was great."

The foil to Young's evil character, is the innocence of Lysette Anthony, who plays Sarah Carver, Dr. Jekyll's girlfriend. He won't make a commitment to Sarah, and when she starts finding women's clothing in their closet that don't belong to her, she starts to think he may be a cross-dresser. The actress had starred in KRULL, and WITHOUT A CLUE, and Price had seen her in LOOK WHO'S TALKING NOW and HUSBANDS AND WIVES. The director thought that being English, Anthony added a nice touch to the story, since Dr. Jekyll has an English background.

Contrasting the acting styles of the two actresses, Price said, "Lysette has more of a refined, comedic background, because for years, she was on a series called ONE UP, THREE DOWN, a sitcom in England. She has a more structured acting background, as opposed to Sean, who was a model who got into acting, and swung into the public eye with BLADERUNNER. A lot of Sean's experience comes from working with American motion pictures." □

# DR. JEKYLL

## Julia Roberts stars in MARY REILLY, in

By Alan Jones

Hollywood's rediscovery of classic horror themes for star-led big-budget projects continues unabated. With DRACULA, werewolves, vampires and FRANKENSTEIN recently restyled and reinvented for Burbank Royalty, and Carolco about to reanimate the MUMMY franchise, the latest victim in the Gothic gala stakes is Robert Louis Stevenson's Faustian moral fable, "The Strange Case of Dr. Jekyll and Mr. Hyde." Written in 1886 by the Scottish author, the novella is the prototype of all stories of multiple personality, transformation and possession. This remarkably Freudian pre-Freudian fantasy of the virtuous Doctor Henry Jekyll who brews a medicinal potion which transforms him into the villainous Edward Hyde has become one of the foremost myths of our age.

Stevenson's schizophrenic creation (by the way, the author always pronounced Jekyll with a long "e") attracted the attention of the fledgling film industry. In fact, the dual character became practically the first literary horror figure to appear on screen. Filmed numerous times (there were seven silent movie versions made between 1908 and 1921), the most famous movie version is Rouben Mamoulian's 1931 shocker, which won Frederic March a Best Actor Academy Award in the title roles. Valerie Martin's 1990 book, *Mary Reilly*, provides yet another angle on Stevenson's "Good vs. Evil" alter ego story. Martin's take on the double-identity tale is a "what the maid saw" retelling of the legend which incorporates child abuse and overlays it with a mild feminist streak. The slim volume—Martin is a writing teacher at the University of Massachusetts—takes the form of a diary written by the favored Victorian servant in the employ of the well-known philanthropist and noted scientist Dr. Henry

**"I'm not a big research nut," said Roberts about not reading the book. "The character gets information bit by bit, so that's the way I'll sort of wing it."**



Frederic March won an Oscar for his starring role in the 1932 MGM version, but it was downhill for horror stars after that, until recently. John Malkovich (Inset) took the dual role in Roberts' MARY REILLY, and wanted to do it without makeup.



Jekyll. Well-read above her station, keenly observant, yet plagued by nightmares of her father's brutality (he used to lock her in a tiny cupboard with only a ravenous rat as company), Mary records every conversation she has with her gentle master and, flattered by his platonic interest in her well-being, becomes all the more devoted to him.

But as Jekyll's trust in Mary's intelligence and absolute discretion grows, he begins to tell her secrets she doesn't wish to know and sends her on ghastly errands to houses of ill-repute which recast the memories of her childhood terror in bloody relief. Soon Mary finds herself not only the object of Hyde's wanton attentions, but also the unknowing guardian of Jekyll's crumbling sanity: a state of affairs proving a deadly cocktail.

Optioned by TriStar Pictures, Martin's book was put in development for director Roman Polanski. Why he dropped out of the picture probably had something to do with his wanting to cast his French wife Emmanuelle Seigner in the title role. (They made the flop BITTER MOON instead.) Then Tim Burton, whom the studio wanted to tempt into their fold, was sought for the project with his favored actress Winona Ryder mooted for the lead part. However, Burton's dogged determination to direct ED WOOD, and the studio's refusal to back that project first, meant another strike out. Finally, after attracting the interest of superstar Julia Roberts with a reported \$10 million fee, producer Norma Heyman put her DANGEROUS LIAISONS creative

team of director Stephen Frears, scriptwriter Christopher Hampton and cinematographer Philippe (INTERVIEW WITH THE VAMPIRE) Rousselot on the case and MARY REILLY was on the front burner at last.

Hampton was a natural choice for the screenplay chore. His award-winning play "Les Liaisons Dangereuses" was adapted from the classic novel by Choderlos de Laclos, which took the form of written letters. Clearly then, Hampton could perform another literary miracle and turn Mary Reilly's diary into a workable screenplay. Hampton met producer Heyman in 1983 when he scripted THE HONORARY CONSUL (he has since turned director with CARRINGTON) and his screenplay for MARY REILLY evocatively embroiders on what Martin deliberately kept subtle and tangential in her story.

For example, the growing bond between Mary and Jekyll is more markedly used to explore the psychological dark recesses of his driven madness. Distinct parallels are drawn between Mary's tortured adoles-

# & THE MAID

a gory reinvention of the horror classic.

cence, one that has left her with rat teeth-mark scars on her arm, and a child prostitute (also named Mary) working in Mrs. Farraday's brothel where Jekyll rents rooms to hide Hyde. The Good and Evil flip sides are contrasted to greater subtextual effect in terms of both dialogue ("True beauty lies in corruption") and narrative (Jekyll touched by Mary's trust in everything he does while her innocence settles the rage in Hyde). One major addition to the screenplay is a rather neat plot device Martin chose to ignore: the throat-slitting death of Mary's hated father by Hyde's vengeful hand as she attends her mother's funeral.

MARY REILLY began shooting June 2, 1994, at Pinewood Studios on a marvelously intricate Victorian street/house set built in the famous 007 stage. Originally the plan was to shoot everything within this labyrinthian construction, but the whole claustrophobic point was lost when the decision was made to rebuild key backdrops on separate soundstages instead. Although the city where all the sinister action takes place is never identified, the production did shoot one day of exteriors in Edinburgh, Scotland. John Malkovich co-stars as Jekyll alongside Julia Roberts in the title role with the cast also including Glenn Close as brothel madam Mrs. Farraday, George Cole as Poole, the butler, and Kathy Staff as Mrs. Kent, the cook.

Just prior to principal photography, the two leads held a press conference to discuss—vaguely, as it turned out—the movie they were about to embark on. Because MARY REILLY was a closed set due to Roberts' tabloid high profile, this would be the only time either actor would go on the record. Asked why she wanted to play Mary, Roberts said, "Well, it's really just sort of a stomachache that I get when I read a script. I wanna do it. This is just an unbelievable group of people to be able to work with and learn from. I'm really gob-smacked. This is something really refreshing and different. It's something that takes a whole new approach and way of thinking to



Another horror film star turn. Roberts plays the titular Mary Reilly, Dr. Jekyll's maid, in a retelling of the horror classic for the '90s, a Fall release from TriStar.

play because she's from a different time."

According to Roberts, her \$10 million paycheck didn't matter. "It's really not my greatest concern in life," she said about the fee. "I have a really great script and a great director and a great actor to work with, so I think those things really supercede dollars and cents." Nor did she read Valerie Martin's book. "I'm not allowed to read it until the movie's over! No, I'm just kidding.

"That's more information than I really want to have at this time. I'm not a big research nut. I've done what I think is necessary to portray her to the best of my ability, but this is a situation where she doesn't know what is going to happen. It's bit by bit that she gets her information, so that's the

way I'll take mine. I just sort of wing it, you know?" Presumably Roberts did read the script.

Roberts revealed she dyed her hair russet for the part, and wears a slightly uncomfortable and dreary period costume. "Accent-wise I have a little one that I've been working on that Stephen [Frears] really likes," said Roberts. "I've been working with Joan Washington, who's really good at what she does." As for her maid credentials, Roberts laughed, "I'm very tidy."

The quality of Hampton's script was the attraction for John Malkovich. "I don't have a peculiar fascination with Jekyll and Hyde at all," he said. "I liked that script very much and any time you're offered something to do where the writing is elegant and detailed and makes you curious, then I think you do it."

Naturally, it's the transformation of Jekyll into Hyde which is of particular interest to genre lovers. "We're looking at aspects of the physical appearance," said Malkovich. "It's not a story about trying to fool the audience that they're two separate people on some level; it's not played by two separate actors, for instance. I think that's a somewhat minimal concern."

Nevertheless, Malkovich admitted he would rather play the role without prosthetics. "I don't much care for them," he said, "except what is very simple and not distracting. I'm sure we'd all go for that, but that's very difficult to find."

In fact, one of the major problems on MARY REILLY has been finding the right balance between the prosthetic approach to the metamorphosis and Malkovich's insistence on changing Jekyll into Hyde purely by his acting ability alone, along with a switch in clothes and hairstyle.

As a result, the ending has been rewritten and reshot with the decision still to be made whether it's Jekyll or Hyde who will be the persona of Malkovich's final closeup after looking at Mary and saying, "I always knew you'd be the death of us." The actual physical transformation itself is a combina-

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# HIDEAWAY

**Hollywood takes another stab at Koontz horror by adding a dash of CGI effects.**

By *Kenneth Winikoff*

The old, abandoned mine is cold, damp and very dark. The walls ooze a viscous orange liquid which turns out to be copper leachate—guaranteed to permanently mar any article of clothing on contact. A cautious walk through the cavern and into a large underground space reveals a bizarre lean-to constructed of bits and pieces of debris scavenged from refuse pits. Inside this tepee of trash are several sets of severed and mutilated human parts.

TriStar went looking for the most foreboding place imaginable for the film adaptation of *Hideaway*, Dean Koontz's novel about an antique dealer who develops a psychic link with a serial killer, and they found it—an abandoned mine at Britannia Beach, British Columbia, 40 minutes northwest of Vancouver. The old mine had the perfect properties. Even as more than 50 cast and crew members milled about in the wet caves between takes, pulling cable and adjusting lights, wisps of smoke rose from the puddles in the cave, sending a chill through the seasoned movie veterans, most of whom, after 12 hours in the dank cavern, were eager to wrap for the day.

The copper mine—a stand-in for an abandoned amusement park—is just one element freshman producer Dennis Quaid and partner Cathleen



Jeremy Sisto plays Vassago, the serial killer, with Alicia Silverstone as Regina, Goldblum's daughter, in the climactic showdown in the killer's lair.

Summers (D.O.A.) used to bring the dark elements of this psychological thriller to the screen. Brought in to direct was Brett Leonard (*LAWN-MOWER MAN*), and to handle special visual effects, Tim McGovern, an Academy Award-winning tech wizard whose animation has been on view in *TOTAL RECALL*, *IN THE LINE OF FIRE* and *THE LAST ACTION HERO*. TriStar plans to open their Koontz horror adaptation nationwide this spring.

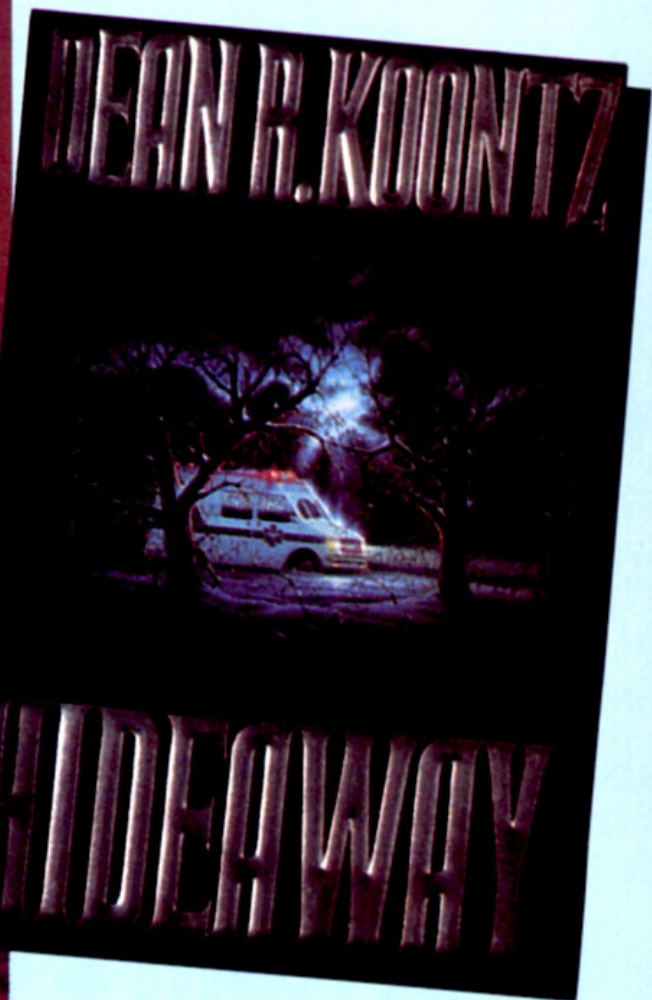
The story unfolds as Hatch Harrison (Jeff Goldblum), his wife Lindsey (Christine Lahti) and their daughter are returning home late one night. Swerving to avoid a stalled truck, their car plunges down an embankment and into a river. Lindsey survives but in Hatch's futile attempt to save

his drowning daughter, he succumbs to the cold water. However, his case falls into the hands of Dr. Jonas Nybern (Alfred Molina), a renowned expert in reanimation. Ninety minutes pass between the time Hatch is brought into the hospital and his resuscitation. But when he returns to the world of the living, he has brought some unexpected baggage with him.

Hatch begins to see visions through the eyes of a man he's never met. They increase in length and intensity. And they become frightening. Hatch Harrison has become connected to a man who calls himself Vassago, a killer who is drawn to his victims by their hedonistic behavior and whose methods of dispatching these wretched souls is customized to their personality traits.

A girl at a bar is so preoccupied with herself that after Vassago charms her into his lair, he stabs her to death and removes her eyes, returning them into their sockets with the pupils facing inward so she'll always be able to look at her true self. A psychic is decapitated and her head placed back on backwards. The remains of Vassago's victims hang like trophies in his hive beneath the abandoned amusement park where, as just a young boy, he had committed his first murder many years before.

The acts of murder themselves are displayed in graphic detail, thanks in part to the expertise of Canadian-born makeup director Todd McIntosh (*CITY SLICKERS*, *MR. SATURDAY NIGHT*). "There's a lot of little effects and they're actually quite complicated," he said. "The way Brett described it to me in our initial meeting was that he wanted to show rather intense extreme makeup effects but only for short periods of time. So you would see the throat start to cut and the blood start to come and then—cut! Just enough to make the audience squeamish. Just enough to give them a visual, without going way overboard. If you've seen *LAWN MOWER MAN* or in particular *DEAD PIT* you'll see that he's done that before. Every time they're about to do a really extreme gruesome thing, you see the start of it and then—chop!



Jeff Goldblum stars as an antique dealer who develops a psychic link to a serial killer, in an adaptation directed by Brett Leonard, who computerized Stephen King's *THE LAWNMOWER MAN*. Above: The 1992 Dean Koontz page-turner.

"The unfortunate part of that is that you still have to build big complicated effects to get that little two seconds."

McIntosh noted that his specific challenge was to provide Vassago with a convincing modus operandi. "There are a couple of unusual effects," he said. "They're all throat slits, but there were a few different versions that Brett wanted to see." For example, he explained that most throat cuts are done with tubes to carry the blood coming up the actor's body that are hidden by an appliance. But Leonard wanted the camera to follow one of Vassago's victims

through the tunnel, where she would suddenly be set upon by the killer who would slash her throat. All this movement dashed any notion of attaching an apparatus to the actress. So McIntosh and his four-member makeup crew constructed a gelatin neck with a reservoir of blood. "So he can cut right through the gelatin, right through the blood bag and there's no tubes." To prevent the chance of a mishap, the actress was protected by means of an acrylic plate.

Another scene calls on Vassago to slash the throat of a girl as she sits beside him in a car.

The victim then falls out the car door and onto the highway, making the attachment of connecting tubes to the actress virtually impossible. And because the scene was shot at a side angle at gearshift-level, it became more than a mere case of her snapping her head back. So the makeup crew built an appliance consisting of a blood bag covered by a pre-sculpted slit and covering it all, a patch. When the knife slashes across her throat, a ripcord is pulled, removing the patch and bursting the blood bag at the same time. The blood then gushes out from the neck wound. "These are all pretty standard [effects]," McIntosh said. "They're variations on what Dick Smith did on *THE EXORCIST* a hundred years ago, just adapted to new products and new directions."

Some of the more gruesome acts depicted in Koontz's book were altered for the film, but not because they were impossible to recreate. For the scene in which the eyes of Vassago's victim are cut out and replaced facing inward, "Brent and I decided that if you put eyes in backwards, with all the goo and the gop and stuff, it wouldn't look as frightening as just seeing an empty socket, so we opt-

ed for that," McIntosh said. However, director Leonard made it a point not to shy away from gore altogether. "In fact, when I first got the draft for the script there were a number of deaths that were cut and changed from the novel and we've actually put them back," said McIntosh. "Originally Rose, the psychic, was just going to have her throat cut. Now we're back to her head is cut off and put on backwards."

McIntosh, whose film work these days is equally divided between horror and features in which his job is glamour, said he loves "rocking back and forth" between the two genres. "You never get tired that way. One thing I'd say to any up-and-coming effects person is 'learn the glamour.' You learn things doing glamour makeup that will help you doing effects and vice versa. It's all about structure, light and form, and if you know how to make someone look fabulous, you'll also know how to paint in the opposite."

Aside from prosthetics, McIntosh has made sure his makeup plays an integral part in the telling of the tale. As Vassago, Jeremy Sisto (*GRAND CANYON*) sports "character  
continued on page 61

Goldblum tracks the killer to an underground lair made of garbage. Leonard insisted on "significant changes." When will they learn to just film the book?



# CLIVE BARKER

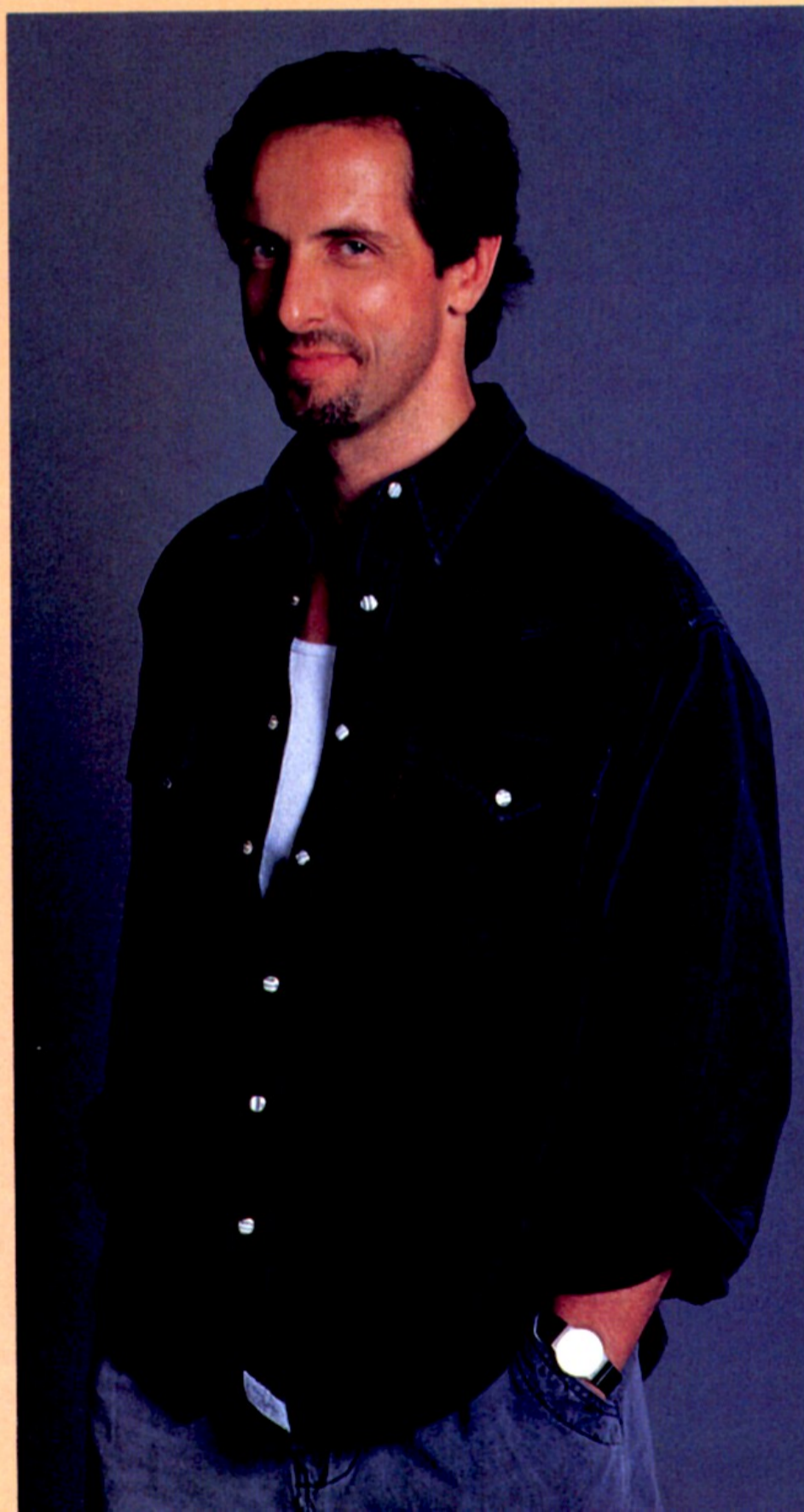
## HORROR VISIONARY

**Britain's renaissance man of shock on the meaning behind the movie mayhem.**

*By Michael Beeler*

Descending steps that overlooked the gigantic sound stage of Clive Barker's *LORD OF ILLUSION* was, in many ways, a fitting introduction to the dark imagination of its creator. As I squeezed by a forbidding gargoyle, amid exposed pipes and brick walls, publicist Terry Erdman cautioned me not to step in a sickly pool of blood and sand on the floor. United Artists opens Barker's *LORD OF ILLUSIONS* nationwide in February (see page 23), the first film he has written and directed since *NIGHTBREED* (21:1:56).

The release of *LORD OF ILLUSIONS* kicks off a banner year for the best-selling British horror novelist, who, somewhat unwillingly, seems to have burgeoned into a mini-industry unto himself. Gramercy opens *CANDYMAN 2* (see page 40) in February, and Miramax kicks off *HELLRAISER IV* (see page 32) in April, sequels to earlier Barker films and stories on which Barker served as executive producer. Also in production is an animated fantasy, *THE THIEF OF ALWAYS* (see page 20), based on Barker's children's book, from former Amblin producers Frank Marshall and Kathleen Kennedy. That's not to mention the stream of books, paperbacks, gallery showings and art prints (Barker is also an accomplished painter as well as novelist



and film director).

Barker, now 42, first gained notoriety around ten years ago with the release of his six anthologies, *The Books of Blood*. At that time, he was lauded by the likes of Stephen King as "the future of horror." Barker, a tireless workaholic, has always taken such praise, as well as criticism, in his stride. "It's all very flattering, but you're a fool if you believe your own publicity," said Barker, taking a break on the set.

"I think it's a media product to some extent, where writers, moviemakers become the creators of instant classics. Susan Granger says, 'An instant classic—a ten!' And somehow or other what it does is debase the notion of what [a classic] really [is]. If *FORREST GUMP* is a classic what does that mean about *Euripides*? The vocabulary of excellence becomes degraded because what we end up doing is hyping things. Particularly in this town [Hollywood], we're hyping things through the fucking ceiling. It's part of the product making or selling in a crowded marketplace. It's part of the business of making people want to see something. But that's all it is. It's just selling the sizzle. I think it's really dangerous for a creator to start to believe that stuff because you may begin to think that every damn frame you convert to film is brilliant and before you know it you have *HEAVEN'S GATE* on your hands.



## THE FUTURE OF HORROR?

**“You’re a fool if you believe your own publicity,” said Barker. “Particularly in Hollywood. We’re hyping things through the fucking ceiling. It’s part of the business.”**

being lead around the school from class to class by Barker, who was advertising a play he had written, directed and was starring in.

“He was pretty much as extraordinary then as he is now,” said Bradley, about those early school years with Barker. “He was doing his own plays, producing them, writing them, directing them, starring in them, hand drawing the posters and putting them up on the corridor walls himself.

“We’re talking about John Lennon’s school, which is interesting,” said Bradley. “There were a couple of significant teachers, specifically an art teacher and an English literature teacher who realized this was no ordinary pupil they were dealing with. They were a bit giving to him of time and space and a certain amount of latitude. The school was always generally good to us. Very accommodating.”

While in school, Barker was given an unbelievable amount of freedom to tell his dark and ghastly stories on the school’s theatre stage. “I’ve always been fairly relentless,” explained Barker, about why he feels the Quarry Bank School was so accommodating to him back then. “If I want something, I go for it. And I think they felt it’d be better if they just let Barker do it. I’m fairly persuasive. I think they saw in me somebody who was sincere, with a desire to do good things and they indulged me. I will be thankful to them for that forever and I thank them in front of books and speak regularly with two or three of them after 25 years because they were such a huge influence upon me.

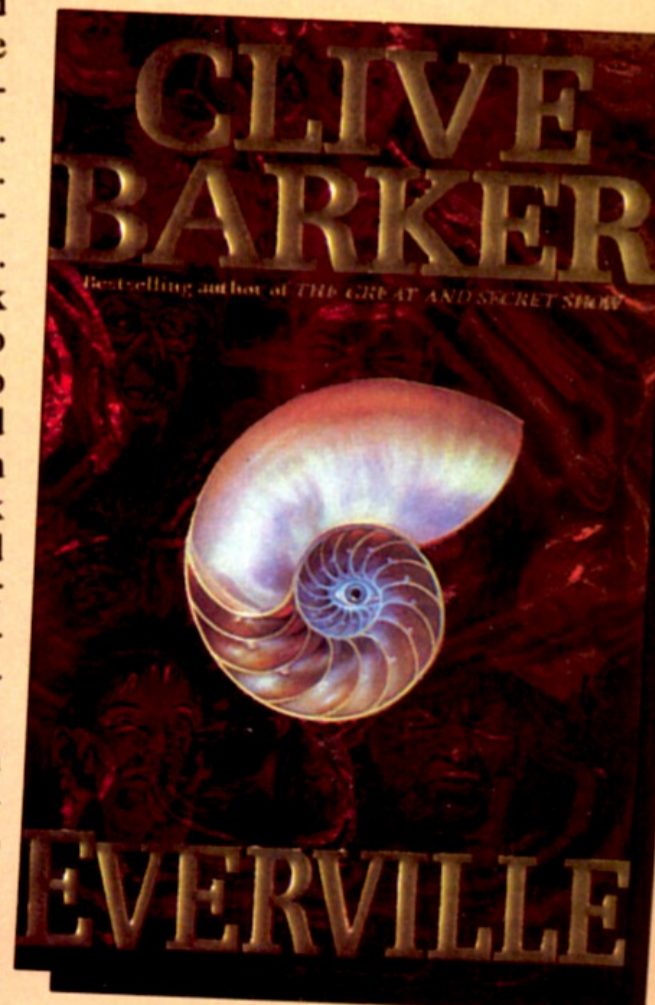
“There was one English teacher in particular, who basically said to me, ‘You have to be a student, but there will come a time when you are not a student and if you just play the

game for awhile it’s going to be wonderful for you.’ He gave me faith in myself, which was important because as loving as my mother and father were they didn’t come from a world that really comprehended what I was trying to go after.”

Raised in what he termed were “conventional and reassuring circumstances,” Barker always felt that his imagination was pushing him into areas of darkness and anxiety. And, as much as it was an environment he loved and cultivated, it was something his parents never quite understood. Barker recalled, “There was always that point where they would look at me and say, ‘Who are you? Who is this child we’ve nurtured?’ And it remains a paradox. They don’t understand the books. They love me dearly, unconditionally. But they don’t understand why I make the work or how I make the work.”

Barker recalled the 1994 appearance of his parents on THE SOUTH BANK SHOW, the

**Barker’s latest novel continues the adventures of LORD OF ILLUSIONS’ private detective Harry D’Amour.**



**Barker is back (l), directing LORD OF ILLUSIONS, which opens nationwide February 17, from United Artists. In one of the film’s major shocks, one of the damned cult followers of the titular conjurer springs unexpectedly to life.**

“I feel like you do what you do and you walk away with a faint sense that you could have done better. Sometimes it’s more than faint. Of course, you have hopes for what you do and you’re reassured when an audience, reader or spectator comes along and says, ‘You know this piece moved me particularly.’ But, at the beginning of the next day it’s still a blank piece of paper, it’s still a camera waiting to be looked through.”

Barker has always had an interest in horror as an art form, even in his days as a young schoolboy in Liverpool, England. “He had a wall around him that was built by his own enthusiasm, talent and the fact that he was so grown up,” recalled Alan Plent, Barker’s Quarry Bank School art teacher, on a recent broadcast of British television’s THE SOUTH BANK SHOW. “It wasn’t like

talking to a boy. He didn’t tell jokes or act the fool. All his energies were devoted to being an entertaining, serious artist. And, there are few boys like that.

“He couldn’t allow people to talk him down or condemn what he was doing. And in the end, because of his attitude you either went to the gates of Hell with him or you kept your place and stayed out there. He was not to be interrupted in his journey and, of course, quite a lot of people and quite a lot of parents were quite worried that he might take some of their children along with him.”

Barker eventually did “take some of their children along with him.” Doug Bradley, who plays Pin Head in the HELLRAISER series, first met Barker in a school hallway. A fellow student with a noose around his neck and one of those fake hands with hairy warts on it was



# BARKER

## SURREALIST ARTIST

*Art helps the artist accept the darkness of his own imagination.*

By Michael  
Beeler

The bizarre and creatively flamboyant imagination of Clive Barker has never been limited to the written word. Long before the world was seduced by the dark and forbidding images of his books and movies, Barker's demonic nightmares flourished on his artist's sketchpad.

"I've painted and illustrated ever since I was a kid," said Barker, who recently completed a highly successful run at the Bess Cutler Gallery in New York, where he had his first one-man art exhibition. "Drawing is as natural to me as falling off a log. It's something that I've just always done, as much for my own satisfaction as anybody else's. But, actually more for my own satisfaction.

"In my 20s I started to sell to private collectors. The work was very intense, very often erotic. More recently I've started painting with oils, just because it's the first time I've had the space to do it. I've also illustrated some of my books such as *The Thief of Always* and the covers of *The Books of Blood* in England. And, I've occasionally done other illustrations along the way for magazine articles."

Explaining that his writing is largely a mental activity requiring a great deal of discipline, Barker contrastingly views his painting as basically a free-flowing emotional release. "Painting is a subconscious exploration," explained Barker, whose paintings and drawings are almost always based on the human form. "It's letting things happen without my intellect intervening, much. It's therapeutic and I thoroughly enjoy it, partic-



**The Twins:** Barker paintings and drawings are almost always of the human form, twisted.

ularly after writing all day because writing is a fairly static activity. Painting, on the other hand, is very physical, especially if I'm doing a large oil where I'm walking around a lot and getting covered with paint. It's like I almost want to wrestle with it. It's very gratifying and pleasurable."

But Barker's passion for art extends far beyond his own endeavors, encompassing a wide venue of mediums and styles. In fact he credits art for initially helping him to accept the darkness of his imagination. "It's like my eyes had been open," he noted upon see-

ing his first book of surreal art. "I didn't feel alone anymore. I was a 12-year-old boy in Liverpool, who would pick up art books, take them home, and paw over them, saying to himself, 'Finally, I get it!' I thought I was the only person having these crazy images in my head. I thought I was the only one who was haunted."

Unfortunately Barker feels that many genre fans do not fully appreciate the great influence art has had on modern fantasy and horror films. "One of the things that worries

**Hybrid, 1993, ink, oil and pastel on paper, 22"x30":** Barker paints as much for his own satisfaction as anybody's. "It's therapeutic after writing all day."



**Blue Vision:** Barker has painted since he was twelve. "I thought I was the only person who was haunted with these crazy images in my head."

me, that distresses me about fans of fantastic cinema is how ignorant they are of the rich history of fantastic art that precedes our current [period]," said Barker. "They talk endlessly about Freddy and Dracula. But, ask them about the great fantastic painters, whose images are so rich and so complex, that most modern movies can't hold a candle to them and they look at you blankly saying, 'Why would we be interested in looking at paintings?' It astonishes and depresses me because there's nothing in a Freddy movie that hasn't been created a thousand times better in an oil painting.

"Imagination is a life-line that runs through our culture connecting the dream lives of today with the dream lives of those who went before us. It connects us to a source of knowledge and potentially wisdom. And, if we sever that line, saying, Well, actually I'm only interested in Freddy movies or ALIEN movies or whatever the current fad is, then we lose access to the great minds that preceded us. I guess that's why I'm constantly making references in my books to this extraordinary rich, diverse tradition, which brings us to the point to which I feel deeply connected. I'd rather go and look at paintings than see another Freddy picture. And, I'm not trying to sound stuffy about Freddy pictures. It's just that there's a richness in the work of a Bosch, Goya or a Blake, which a Freddy picture can't begin to approach." □

## NO BRICK IN THIS WALL

**“There was one English teacher who gave me faith in myself,” said Barker. “Loving as my mother and father were, they didn’t comprehend what I was trying to do.”**

English art program that devoted an hour to Barker’s career. “It opened with my mother and father sitting in front of a table made for tea,” said Barker. “And my mother says to my father or vice versa, ‘I don’t know where he gets it from, do you dear?’ And, my father says, ‘I know he doesn’t get it from me.’ It was as though I was the slightly contagious child.”

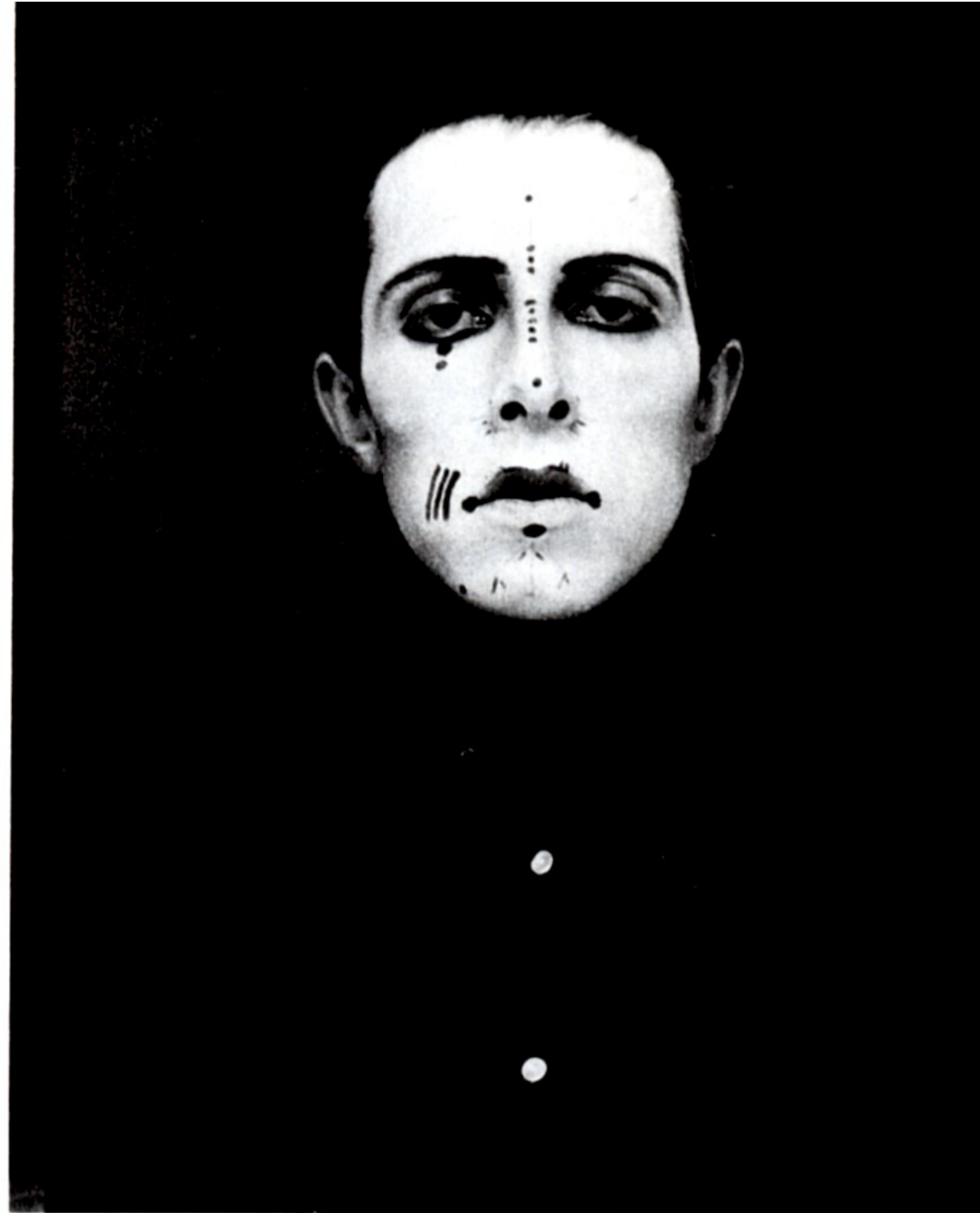
After reading some of Barker’s books or seeing his movies, you might be inclined to agree with his parents, that maybe there is something a bit demented about him. You almost expect, that if you were to meet him on the street he would be this loathsome creature filled with twisted and sick notions of an abomination. But the truth of the matter is, Barker’s a very nice guy who just happens to have this incredibly creative imagination, which he pursues with boundless energy. Noted Bradley, whom Barker counts as one of his dearest and oldest friends, “People say all the time of Clive, ‘He’s just a regular guy. He’s so nice, he’s so witty, he’s so charming, he’s so friendly.’ And, he is! He’s absolutely happy as long as he’s doing what his work leads him to do.

“He’s always been driven to pursue his own imagination,” said Bradley. “I just don’t think he could do anything else. If you separated Clive from the ability and the opportunity to pursue his imagination he’d probably go insane. He’s driven to do this. And he’s only ever really happy when he’s doing it. He doesn’t like holidays. He doesn’t like vacations because it gets in the way. I don’t know from where it springs. He would say himself, it’s always been there, for as long as he can remember. The obsessions. Being excited by certain kinds of stories, certain kinds of films, mythology, images. That’s al-

ways been there. Having known him for as long as I have, he’s always worked as hard as he does now. And a lot of people want a piece of him and he gets paid very large amounts of money to do it. But when he was penniless, he worked every bit as hard as he works now.”

**A**fter attending Quarry Bank School and Liverpool University, where he studied English literature and philosophy, Barker went on to do theatre work, first in Liverpool and then in London with a theatre group he created called the Dog Company. It was there Barker was joined by Peter Atkins, a friend who has written all three of the HELLRAISER sequels for Barker. “I first met Clive when I was a teenager,” said Atkins. “He was just finishing college and I was just finishing high school. We met through a mutual friend. A guy at my school had an elder sister, who had gone to school with Clive and he said, ‘Oh you should meet my sister’s friend, Clive. He’d like you. He reads books!’ It was such a stupid comment. But, I thought, ‘Al-

**Where’s the horror in this picture: Barker with father Len and mother Joan, proud parents nevertheless mystified by their son’s off-kilter creativity.**



**Barker as FAUST, in an unfinished 16mm experimental b&w movie made circa 1978. Barker’s Kabuki-esque retelling by way of Kenneth Anger.**

right.’ So, Graham [Bickley, who is now a popular sitcom actor in England] arranged for us to meet one day in a library. And we got on immediately. Clive, I found out, had this fledgling theatre company that was full of penniless dreamers, like he and I were. But he was determined to conquer the world. So I joined the company. “For the next five years, both

in Liverpool and London, we were crafting these outrageous, avant-garde, bizarre, off-off-off-Broadway pieces of theatre that we rehearsed for six months and performed once for audiences of five. And then we’d move on to the next one. Only the energy of youth could do that. We didn’t care. We just liked doing this stuff. It was a great time and, like a lot of those great times, the pay-off actually comes a long time later. Doug [Bradley] honed his acting skills and became Pin Head years later. Clive became a very successful writer and I also became a writer. We all moved on from that and used the lessons we learned.”

Atkins lowered his voice, looked around and said in a hushed tone, “I don’t know if this is sacrilegious, but Clive and I were, without a doubt, the worst actors in the theatre group. Doug was good. A guy called Phil Rimer was great. Lots of other people were. He [Clive] doesn’t share that opinion. He thinks he was quite good.”

Many of those early work-



# BARKER

## THE THIEF OF ALWAYS

*Barker's horror fable becomes a cartoon feature.*

By Michael Beeler

Set for theatrical release some time in 1996, *THE THIEF OF ALWAYS*, Clive Barker's delightfully youthful fable, is being produced by Paramount as a full length animated feature. Barker, who has gained an industry-wide reputation for creating innovatively stylized images of the macabre, hopes his fans will once again follow him as he enters what promises to be a new and exciting world of adolescent horror.

"What I've discovered over the years, is that my audience will actually come with me to lots of places," explained Barker, who has become somewhat of a pied piper of the genre. "*The Books of Blood* audience came to *Weave-*

Barker's bestseller is being produced by former Amblin-ites Frank Marshall and Kathleen Kennedy.



Barker's sketches of Harvey, the book's protagonist, whose wish to become a vampire is granted inside a mysterious house: not your run-of-the-mill kiddie fare.



world, the *Weaveworld* audience came to *The Great and Secret Show* and the *Imajica* readers came to *The Thief of Always*, which was a big surprise and really pleasing. So, I would like to think it will be the same for this movie."

Written in a much simpler style than Barker's other work, *THE THIEF OF ALWAYS* follows the story of a young boy named Harvey Swick as he seeks escape from his humdrum life in the rooms and hallways of Mr. Hood's Holiday House. "In creating *THE THIEF OF ALWAYS* the vocabulary of it had to be simple," said Barker. "The structure of the sentences also had to be of a plainer style because I wanted ten-year-olds to be able to read it but I also wanted to appeal to 40-year-olds in the same way that C. S. Lewis still appeals to me today."

Serving as one of the movie's producers, Barker noted that he is very pleased with the initial production of the cartoon musical. "Jerry Goldsmith

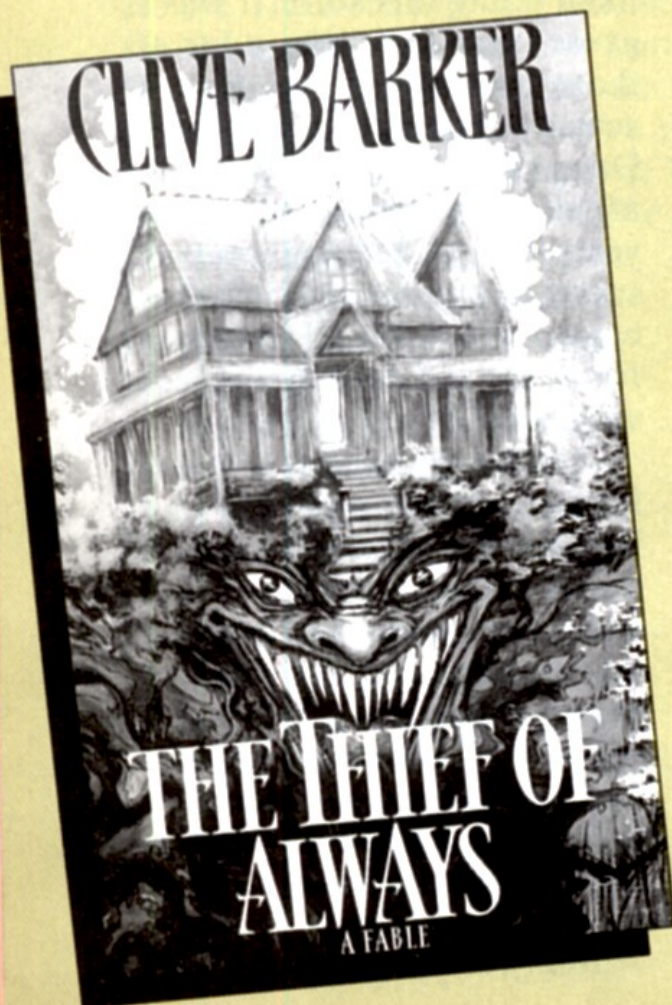
is doing the music," said Barker. "I've seen about two thirds of the picture storyboarded. All the character designs are done and some first passes of songs have been written. All in all it's going very well. What I'm seeing, I'm enjoying a lot. You know it's a learning curve for me but I always enjoy mining out new stuff. I'm having a great time but it's, I suppose, a year into a two-and-a-half-year process, so it's a long way from being a movie yet."

Being a self-admitted control freak, Barker has had to come to terms somewhat with a different arena of animation production and the loss of control over his creation. Noted Barker on a TV broadcast of the English television art program called *THE SOUTH BANK SHOW*, "Particularly in the area of animation your control as a producer is miniscule. I've written the screenplay but somebody somewhere else is going to be doing the drawings. You can't even have a hand in the casting."

Many of the discussions Barker has had concerning the images and storyline being constructed around his novel have dealt with his fear that Paramount will try to sterilize his vision. "It's important to have the darkness as long as there's a light at the end of the tunnel," noted Barker on *THE SOUTH BANK SHOW*. "And, I think what's being lost in the debate at the moment is that you can't scrub the picture completely clean. You can't make it all saccharin, 'cause if you do you start to lie to kids."

The animation for the film is being done by Nelvana, a well-know Canadian animation company, which has produced lots of Saturday morning cartoons such as *JIM HENSON'S DOG CITY*. Working as producers with Barker are two of the founders of Amblin Entertainment, who have been responsible for movies such as *JURASSIC PARK* and *THE FLINTSTONES*. "Kath-

Harvey passes through the "hidden way" to Mr. Hood's Holiday House.





Barker's sketch of Rictus, one of the lieutenants of Mr. Hood, the architect of the Holiday House, who seduces unwary children to enter and be damned.

leen Kennedy and Frank Marshall, who are my co-executive producers on the project, are of course responsible for the Fievel movies: FIEVEL GOES WEST and AN AMERICAN TAIL," explained Barker. "So, they've got a lot of experience in that area. I'm cautiously optimistic that it's going to be a cool movie."

Ultimately, Barker feels

Wendell, Harvey's buddy, cowers in fear to see what he has become.



THE THIEF OF ALWAYS is a step in the right direction because it is allowing Barker to explore other avenues of entertainment outside of the hardcore world of horror. "I would love to some day do an erotic thriller or a big piece of science fiction," admitted Barker. "I'd also love to do a fantasy, maybe do something autobiographical eventually or even a musical with dancing, where the girl at the end of the chorus line will not lose her head.

"I really want to make movies like MEET ME IN ST. LOUIS, THE THIEF OF BAGDAD and THE WIZARD OF OZ as well as the world [of horror] that we're presently in. That's one of the reasons why doing a book like *The Thief of Always* as a book for children and then turning it into a feature is a nice feeling because we're into another world and a different series of problems and challenges. I'm going to do another book for kids next year and I'll hopefully continue to do that for awhile. Why repeat yourself? Life's too short!" □

## HORROR'S PIED PIPER

**"I wanted to appeal to 40-year-olds in the same way that C.S. Lewis still appeals to me today," said Barker. "I've discovered that my audience will come with me."**

shop pieces contained the fantastical, erotic and horrific elements that would later become part of Barker's literary work. They included: "The History of the Devil," "Frankenstein in Love," "Subtle Bodies," "The Secret Life of Cartoons," and a play about his favorite painter, Goya, entitled "Colossus." The collected plays are soon to be published by Harper Collins.

"We eventually disbanded the company by mutual consent," said Bradley of the Dog Company. "But just on the back end of the company, I remember, once or twice Clive saying, 'I'm thinking about writing a few horror stories, to see if I can make a bit of money at it.' [Bradley laughed very slowly and emphatically]. And sometimes when we'd be piling in the van, to go off and do a performance, he'd say, 'Here's a story I've written, let me know what you think.' A few of those are there in the *Books of Blood*.

"He's a John Lennon in that way," said Bradley. "He has such a driving force and personality, yet he's so eloquent about it, as well. There were times when I wondered whether he was doomed to pursue this in obscurity the whole of his life. He would have done it but I always thought that somewhere, somehow he would make it. I just didn't expect it to happen quite as fast as it did. When the *Books of Blood* came out he just skyrocketed."

Besides writing books, Barker was soon lending his talents to the making of movies. Although UNDERWORLD (16:4:14) and RAWHEAD REX (17:2:17), the first two of his stories that he did film adaptations of were never much to his liking, he saw the experience as a positive one because it moved him to direct HELLRAISER (17:5:8). "At the beginning, I never had any connection with the movies professionally," ad-

mitted Barker. "I think this is true of most writers. If somebody comes and says, 'I want to make a movie of your book,' the first time around you have stars in your eyes. Of course you've heard all the stories. You've heard that they'll fuck you over and they'll steal your money and they'll destroy your work, but you think, naively enough, 'but, it'll be different for me.' It wasn't.

"Those first two movies, every damn bad thing that could have happened to me, happened, which in a sense was not bad. It was a good way to introduce myself to the less than honorable business of filmmaking. I learned my lesson very quickly. And, I went and made HELLRAISER myself because that way I knew at least if the movie wasn't a great movie, at least it's mine."

HELLRAISER, based on Barker's novella "The Hellbound Heart," went on to be-

Barker in 1989, at his home in London. The busy artist now divides his time at a home in Los Angeles.



WRITER, HELLRAISER II-IV

**“Clive had this fledgling theatre company that was full of penniless dreamers, like he and I were,” said Pete Atkins. “But he was determined to conquer the world.”**

business of making it. I need never be, after I’ve made [LORD OF ILLUSIONS], in Nix’s house again [the film’s demonic villain]. I’ve sweated here, watched the blood flow, and given that experience to an audience. Now I’m on to some other place and I will never look back over my shoulder and say, ‘Gee, I’d like to go back there again.’ It’s one of the reasons why I’ve never directed sequels. It didn’t seem to be a good way to spend my three score years and ten.

“I did what I did and onward. And it’s one of the reasons I haven’t done any more books of short horror stories. I did six of them and that was pretty much what I had to offer. And now on to something else. Now I’m doing kid’s stuff and I’m doing fantasy and enjoying that. I want to do musicals, comedies, erotic literature. And I have a little check list in my head of how much I can actually get in before my little span is up.”

Barker does feel a sort of responsibility for the movies that he originally created that have continued to live in various sequels. But it is not a burden he bears out of choice. “Clearly the mythologies that I’m creating along the way are being spun

off,” he said. “I’ve gone on record several times as saying, ‘that would not be my preference.’ I would prefer that there were no more HELLRAISER movies. But given the fact the rights do not belong to me and given the fact they are going to be exploited anyway, I feel a kind of residual responsibility. Not only to the mythology itself, to try my damndest to keep it on track and not have it deteriorate or decay into some parody—which is a hard fight, by the way, and not one that I always win—but also to the people involved who were there in the beginning. I feel a responsibility to [Doug Bradley] not to just walk away. But if someone was to tell me tomorrow that there would be no more HELLRAISER movies I’d be a happy man.”

**A**s a creator himself, Barker as a producer likes to give the director of his projects free rein, as well as guidance. “Having had my life as a director fucked up by producers, it wouldn’t be my style at all to come in and start telling directors what to do,” said Barker. “I know how horri-

continued on page 27

The row house in Liverpool where Clive Barker was born in 1952 (gate just left of foreground alley). Growing up in the Cold War '50s left an impression.



Oliver Parker, who played Peloquin in Barker’s NIGHTBREED, and Lynne Darnell (the future Mrs. Doug Bradley) in Barker’s “Frankenstein in Love,” an experiment in Grand Guignol theatrics, circa 1980, which toured Europe.

come a phenomenon that garnered a cult following. The sequels followed, including: HELLRAISER II: HELLBOUND (19:1:14) directed by Tony Randel, HELLRAISER III: HELL ON EARTH (23:2:16), directed by Anthony Hickox and opening in March, HELLRAISER IV: BLOODLINE, directed by Kevin Yagher. Barker’s HELLRAIS-

Pete Atkins, Barker’s dramatic collaborator since high school, the scripter of HELLRAISER II-IV.



ER universe has also flourished as a line of comic books, toys, plastic models and an endless assortment of licensed merchandise.

Barker went on to direct NIGHTBREED, based on his novel *Cabal*, which was retitled because the producers weren’t sure what “cabal” meant. It never quite found it’s audience in theatres but resulted in a series of NIGHTBREED comic books published by Marvel Comics. Barker also served as executive producer when his *Books of Blood* story “The Forbidden” was turned into the movie CANDYMAN (23:4:18). And Barker has continued to write a seemingly endless stream of highly imaginative horror and fantasy novels such as: *Weaveworld*, *Imajica*, *The Thief of Always*, and his newest novel released last September, *Everville*.

Barker cited his pleasure in the creative process as the reason he has avoided directing any of the sequels to his movies. “It’s part of the pleasure of making art,” said Barker. “It transforms you during the

# Clive Barker's LORD OF ILLUSIONS

**The writer/producer/director on a new movie adaptation of his horror oeuvre.**

*By Michael Beeler*

Up on the stage, the magician, who is locked to a spinning wheel at his wrists and ankles, is working quickly. Manipulating a small metal pin into one of the wrist locks, he snaps the lock open and jerks his arm away just as a sword sticks, with a solid thud, into the wood where his arm was just clamped. The audience in the theater gasps. Directly above the magician the dull unsheathing sound of metal against metal is heard as another sword is released from a small cluster of identical unfeeling instruments. It falls in slow motion. Its glistening, cold steel blade cutting through the air in silence.

The magician works frantically at the other wrist lock but to no avail. The razor-sharp, two-edged sabre pierces his arm with a sickening thud, impaling him to the wheel. Blood splatters as the magician, reeling from the pain, tries in vain to yank the blade from his skewered arm. The sound of another sword being released is heard...

Clive Barker's uniquely dark imagination is once again unleashed in the scheduled opening of LORD OF ILLUSIONS this February. Directing the



Happy times on the set: Barker (l) with Daniel Von Barga, who plays Nix, the demon conjurer of "The Last Illusion," a story from the *Books of Blood*, Volume 6.

screenplay he adapted from his short story "The Last Illusion" in the *Books of Blood*, Volume 6, Barker hopes to give his audience a little taste of the world of magic gone fearfully awry. "LORD OF ILLUSIONS has a background of magic and the theater," explained Barker, sporting a faint goatee and a wicked little English boy's grin. "We have a scene a third of the

way through the movie where Phillip Swann [Kevin J. O'Connor], the acolyte magician, stages his own death in front of 1,500 people in the most spectacular way. And it was very cool to shoot.

"We all go to magic shows to see the spectacle of magic, with a slight suspicion maybe something will go wrong, maybe this time when they saw the lady in

half and try to stick her together again, she won't stick. Well, what we're delivering in this movie is that fear. We're actually showing the moment when the lady doesn't stick together, as it were, when the trick goes horribly, calamitously, bloodily wrong in front of all these people. And that's fun."

The scene was shot largely at the Pantages Theatre in Hollywood, which was being renovated and repaired from earthquake damage. Barker recruited his fans from a horror convention to be the audience. "Part of it was we wanted a huge audience and we just could not afford very many extras," admitted Barker. "So, it seemed like a great time for me to say to my fans, 'Come dress up and have the fun of a shoot. We'll feed you, put

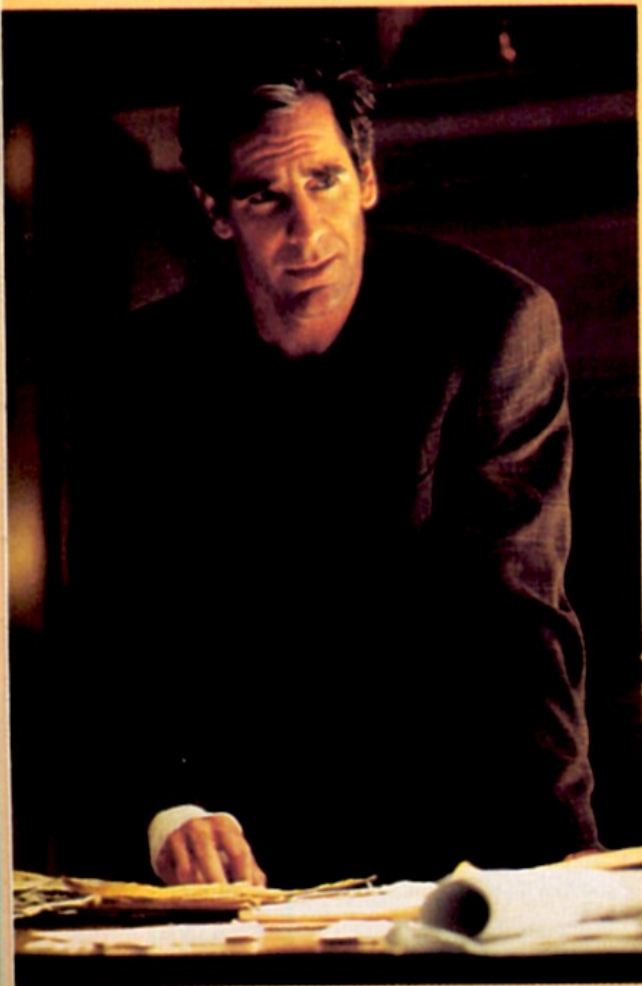
you in focus and you can experience the film thing for a day.' We tried to be as careful and respectful as we could be with those people, knowing they were coming and giving up a day of their lives. They were remarkable, they were just so great. It was also kind of cool because we've got this huge shot where we brought Hollywood Boulevard to a halt, with

hundreds of people in front of the [Pantages] theatre, which we certainly couldn't have afforded on our modest budget. I think the fans had fun too."

LORD OF ILLUSIONS stars Scott Bakula (QUANTUM LEAP) as Harry D'Amour, a temporarily transplanted New York private detective in the Greater Los Angeles area, who's enlisted by Dorothea Swann, played by Famke Janssen (STAR TREK: THE NEXT GENERATION), the slain magician's widow, to investigate the grisly murder. Harry, a character who has appeared in a number of Barker's books and short stories, including his latest novel entitled *Everville*, begins to fall in love with the beautiful Dorothea just as he unearths the dark and terrifying secrets involving a bitter feud between members of a clan of deadly magicians.

"In the beginning of the picture, 13 years before the story proper opens," explained Barker. "Swann, the magician who later gets killed, kills his own mentor, Nix, or at least he thinks he's killed Nix, in order to get the power that Nix and his whole sick philosophy have, not only over Swann but over a whole bunch of susceptible souls. However, Nix has taught Swann real magic. Swan's 19 at the beginning of the movie and when we next see him, he's in

QUANTUM LEAP's Scott Bakula plays Harry D'Amour, Barker's heroic detective of the supernatural.



## BARKER'S SIGNATURE

**"This is very much a 'let's go for the jugular' movie, because I like those kinds. You are dragged, perhaps even resisting, to a moment when you go 'Oh, shit...'"**



Holding sway over his cult in Arizona, Daniel Von Bargen as Nix, a dark prophet with magic powers, based in part on the real life of Aleister Crowley.

his early 30s and he's become the greatest illusionist in the world by using real magic. It's become what we think is, the most amazing sort of David Copperfield act you ever saw, except it isn't illusion, it's the real thing and he learned it all from this man that he killed. And he's lived in fear of the fact that the man he killed was not really ever quite killed.

"The narrative goes through so many twists and turns in terms of its structure, being a mystery to some extent of who did what to whom and why, that I think the audience will be engaged. I'm hoping it will appeal to the HELLRAISER and CANDYMAN audiences of course, because the movie is very violent and very brutal. But, hopefully there will be another audience which will come in as well: maybe the thriller audience, the audience that thinks that horror movies are too simplistic, the audience that thinks that horror movies don't have enough psychology in them."

In many ways Barker feels that the performances of the actors are really going to sell this film to the audiences. "There are a lot of beautiful perform-

ances, by really nice, solid, well-modulated actors in this film," said Barker. "And, I think the audience that went to see DIE HARD and BASIC INSTINCT will enjoy this, if they can get over the one supernatural element, that is that Nix [Daniel Von Bargen] does real magic. If they can just buy into that, then it will work for them splendidly."

Even though there aren't monsters in every scene of this movie, Barker contends that it is still very much a signature Clive Barker piece. "We don't cheat," said Barker. "The narrative plays as a straightforward narrative with real characters interrelating and along the way really terrible, horrific things are happening as a natural consequence of what the narrative is doing.

"We are not holding back at all on the scares or the horror. This is very much a 'let's go for the jugular' sort of movie, because I like those kinds of movies. But, the bites, the scares, the jumps and the blood are absolutely part of the structure, which leads inevitably and naturally, I think, to those eruptions of violence. I don't think

it's going to seem that we shoe-horned something in because it was time to put in a cheap thrill. I think the narrative has been constructed in such a way that you are dragged, perhaps even resisting, to a moment when you go, 'Oh, shit!'"

Working with Bakula was a real treat for Barker because it offered him a chance to vividly construct a believable character, on screen, that didn't require prosthetics or extensive effects makeup. "Scott, as a hero, is extremely plausible, a wonderful physical actor," said Barker. "He throws himself into the stunts with incredible grace and abandon. He's also a very plausible point of identification for the audience because he's very much the everyman's regular kind of guy. And, he comes into the world of Clive Barker, if you will, and goes, 'Oh my God!' the same way the audience will, which I think is very nice.

"There's a real pleasure to be had, as a viewer, from seeing somebody, who really comes from the same world that you come from, looking at this stuff as a mature adult. He's not one of the teenagers that appears in a FRIDAY THE 13TH or NIGHTMARE ON ELM STREET movie. He's someone who's been well seasoned in the world."

Portraying a sort of a reluctant hero caught in a web of deceit and unimaginable terrors, Bakula's character brings a kind of modern day maturity to the horror genre. "Harry's about 40 and he's seen the world from several angles now," said Barker. "He's been in the gutter. He's had his love affairs. He's had his losses. He's seen a lot of stuff. He's suffered a lot and now he comes into this world and he's not an innocent abroad.

"He comes with certain safeguards. He says in this movie, 'I've signed on for all the gods in my time. You can't have too many saviors.' When he goes to sleep at night, he puts down the crucifix, a statue of Shiva, and a few pagan gods all beside the bed to make sure that he really covers the bases. Whoever's watching over him tonight, one of them's going to be around. And I like that. I think it's an interesting and in these sort of atheistic times, a perfect and legitimate response to the world,





Barker on the set with Nix's murdering lieutenants, Ray Miller as Jordan Marder (l) and Barry Herman as Butterfield, fascinated by man's capacity for evil.

that you say, 'Well, I'm not sure which god I believe in but I'm not going to bed without believing in at least one.' And, in Harry's case half a dozen."

Although Barker has often been quoted for blasting the laborious process of filmmaking, it is a craft he seems determined to return to again and again. Having just finished writing his latest novel, *Everville*, which encompassed around 9,000 handwritten pages—he never

uses a typewriter or computer—it was interesting to note his views on filming as opposed to writing. "Well, writing is also laborious in a different kind of way," said Barker. "But with writing you are completely your own master and the problem with film, for me, is that you become a prisoner of the system in a very short time. It does feel like you're on a locomotive and it's racing down the tracks and you better be at the fucking

wheel, chump, or there's going to be serious calamities! And, you can't really take your mind off it for a moment. It's very intense because it's got to be right. When it's committed to film, it's committed to film. You can't keep rewriting it. You can screw around with it in editing, but if the material, which you put on film, is not fundamentally good then you've got only so much you can do to make it better.

"Writing actually has more

freedom. It's a lot more malleable. So it's a different kind of pressure. In writing, the pressure is to control yourself. To make sure you don't say, 'Ah fuck, I'm taking Tuesday off!' Here it's a thing about just staying focused constantly on the minuscule, which may not seem so significant when you're looking at the small video screen but looks incredibly significant 70 feet high at the Cinerama Dome [in Hollywood]. So, there are all those things going on."

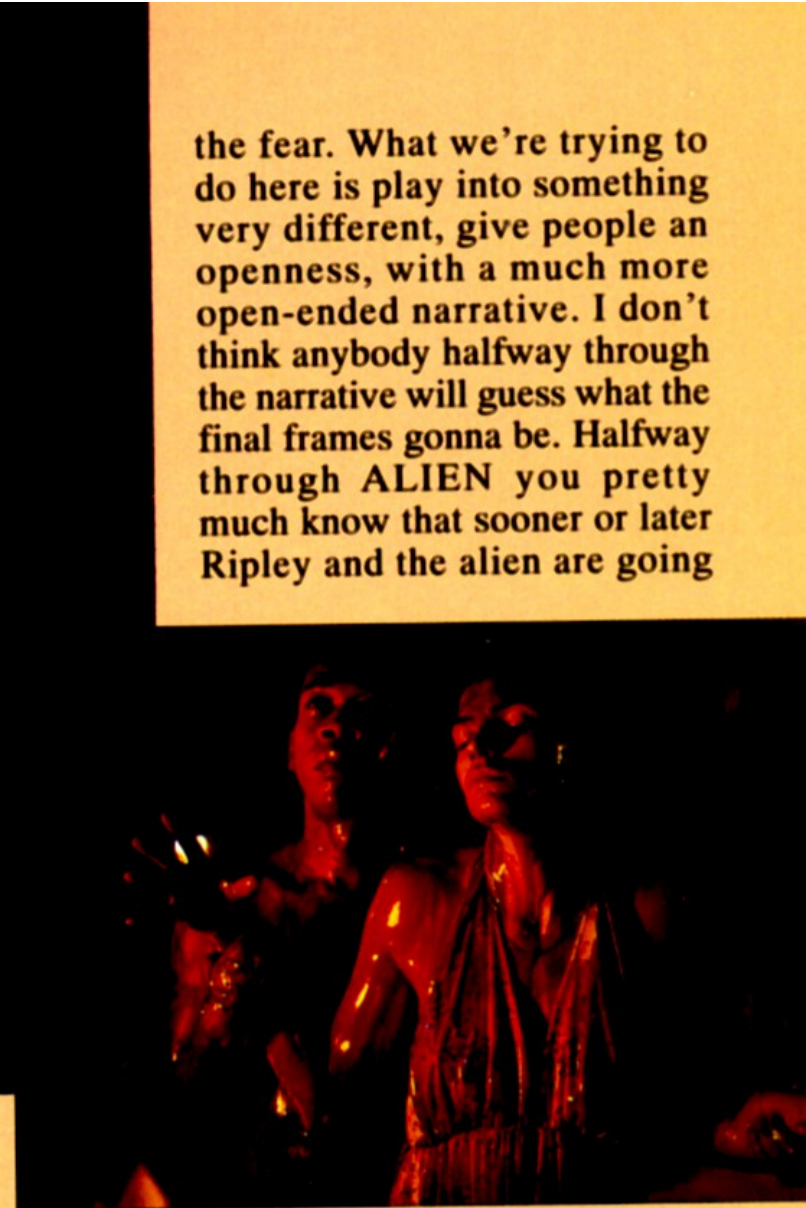
Barker went on to compare the isolated process of writing with the collaborative one involved in making movies. "I've just finished writing a 700-page novel and I've been at it for 15 months, basically ten hours a day, seven days a week because that's what I do when I write," said Barker. "I've been on my own, doing that. So, it's nice to come and share other people's creativity and have their insights and points of view come to bear on your ideas and your characters. Scott [Bakula] brings

The death of the world's greatest magician, Phillip Swann, brings D'Amour onto the case. Below: Swann facing Nix in a prologue, 13 years before.





For Barker, "blood" is the operative word: lining up a shot on Joseph Latimore as Quaid, Swann's fortune-telling friend, impaled and dying, with camera operator Dan Turrett. Inset: D'Amour falls for STAR TREK's Famke Janssen as Dorothea, Swann's widow, shown in the clutches of Swann's demented disciples.



an enormous amount to Harry D'Amour and Famke [Janssen] brings an extraordinary amount to Dorothea. They bring their own histories, their own skills, their own imaginations and their own imaginative psychological insights. And that's rewarding and refreshing and reminds you that finally the business of making anything, making any art form has got to be collaborative. I mean, you bounce ideas off people constantly and some of them you take and some of them you don't take. But, I think, you're a damn fool if you don't listen to them."

Continued Barker, "It's very rewarding, for me, to be with people who have wonderful imaginations. Kevin J. O'Connor [Swann] comes with his own extraordinary personality and Daniel Von Bargen who plays Nix says the words and they've never sounded like that before. It's sort of humbling, actually, in a useful kind of way. What you realize is that you couldn't do this without all these people, these 120 people on the crew. My name goes above the title, but shit, I couldn't do it on my own. I need these people. And, it's a mutual need. And, that's nice. It's humanizing. It cracks the little sphere of perhaps the slightly egotistical feelings that you get as a writer. The attitude that, 'I can make a world all by myself!

I don't need anybody!' And, what I like about making movies is that it reminds me that I'm a human being. And, I like being allowed to be vulnerable and say, 'I don't know, help me.' I think those are good feelings for anybody to feel."

But, creating good feelings up on the big screen is not the sort of thing Barker is famous for and it is evident from his criticism of the genre that he means to continue in that fashion. "Recently horror pictures have become very insular," said Barker. "They've been very localized and one of the things we're trying to do here is put some spectacle back in. And I don't mean special effects spectacle, though we have that as

well, I mean just in terms of the scale of it. This movie takes place in beautiful houses in Bel Air, the theater, the desert, Los Angeles and New York. A whole range of things that make it feel *noir*, in a sense, where the detective moves from element to element always searching for some fresh new clue that leads him on down the line.

"Horror movies by and large are claustrophobic experiences, aren't they? The first HELLRAISER movie takes place in a house, NIGHTMARE ON ELM STREET in a furnace room in a house, ALIEN is a closed system. It is one of the things you say about horror movies. They tend to have enclosed systems because claustrophobia feeds

to square off and the alien's probably gonna die. Halfway through this movie you don't even know what Nix is, which I think is very cool."

In the making of LORD OF ILLUSIONS, Barker tried keeping the mystery and the horror foremost, to create horror mystery that would make you wet your pants. "This movie is a little like CHINATOWN meets the EXORCIST," noted Barker. "It has a CHINATOWN kind of feel to it: mystery, beautiful women, terrible secrets. And, then it has demonized forces, treated deadly serious, the way the EXORCIST did. It's much more like a collision course. I take the scares in this movie extremely seriously. The tongue is no where near the cheek. The intention of this movie is to give people a profound sense of dread and send them out of the movie thinking, 'I tasted something, I felt something.'

"You know, I hate horror movies that make you laugh. I hate horror movies where the tongue's in the cheek. Why do that? If you're going to scare people, do it. At least try it. I mean, you can never know if you're going to succeed but you hope you're going to succeed. So, go the distance. That's what people are coming to the horror movie for, isn't it. You know, to have the bejesus scared out of them." □

Daniel Von Bargen as Nix, rigged for flying in the cult's dank Arizona lair. United Artists opens Barker's latest horror opus nationwide in February.



ble that is. I know what it's like having a guy standing behind you saying, 'You're not going to shoot it that way are you!' It's a wretched experience. So, I'm leaving the directors to do their job."

**A**lthough Barker plans to venture, from time to time, into lighter forms of storytelling, the horror genre is still very dear to him. He considers it to be, strange as it may sound to some, as a very moral style of filmmaking. "The appetite for this stuff has always been around, it doesn't just have to do with today," said Barker. "It's Greek tragedy. It's ghost stories told around the camp fire. It's shaman's tales of demons and devils. It's the Bible. There's blood-letting, in fictional form, throughout history in every artistic medium. I think what we do here is offer up morality tales. I still believe the horror genre, by and large, is one of the more moral genres because it still deals with good and evil. It still deals, by and large, with the primacy of good over evil."

"The anti-heroes in horror movies such as Freddy Kruger or Pin Head always get bested. That's still an important element in the narrative. I think it's pretty obvious that doing bad things to people brings bad results to the doers. So what I do is liberate the dark side of the audience for a couple of hours and then I say, 'But listen, do not do this in your own homes because there will be terrible consequences if you do.'"

Barker likes to champion horror, fantasy, and science fiction films because he feels the genre is often discounted unfairly by critics. "I don't believe that movies, our movies, fantasy movies, science fiction movies have to be empty-headed spectacles," said Barker. "I don't believe they have to be things where you check your brain at the door and just go in and enjoy the special effects. They can be about something. They can be discussions, often subtextual, about significant concerns in our lives and in the life of our culture. And I don't want to be high-handed and say,

## HORROR'S SIGNIFICANCE

**"The reason so many of these movies lodge in our heads and in our culture," said Barker, "is because they have resonances that are perhaps deeper than we realize."**



Barker in another image from *FAUST*, his abandoned 16mm experimental film. Barker termed underground films, "a useful shock to the system."

'That's the only thing we should be about.' But I am saying that the reason why so many of these movies lodge in our heads and lodge actually in our culture is because they have resonances which are perhaps deeper than we realize."

Barker feels that meaning and stimulation should be coincident in films, just as they were in the classic tales written centuries ago. "As makers of this kind of fiction, we should be concerned with what it means, as opposed to simply purveyors of cheap thrills," said Barker. "There's nothing wrong with cheap thrills, but cheap thrills and meaning are not mutually exclusive as anyone who has read *Hamlet* will have discovered. It's full of cheap thrills: poisonings, stabbings and ghosts. What I've never been really interested in, is the stuff that is like cotton candy: sweet on the tongue, it's gone and then you feel a little sick afterwards. Completely un nourishing material."

Barker noted that conveying a message to the audience doesn't always have to be a completely serious affair. "I think

one of the things about movies, particularly fantasy movies, is that very often when they're the most potent, the word evaporates, the word becomes useless," said Barker. "There are actually great moments which are wonderful because they have no words. Fay Wray sits in the palm of King Kong's hand and Kong gently strips off her clothes and sniffs his fingers."

Pete Atkins and Lynne Darnell in "Dog," Barker's 1978 play about a man-turned-dog who foments revolt.



That says about all you really need to say about the Fay Wray/King Kong relationship very eloquently. It's an extraordinary moment."

Concerning his own storytelling, Barker sees it as mostly an intellectual process that requires a certain amount of structure as well as insight. "The stories and the images come from different places and I think the creation of the story is both an emotional and intellectual activity," said Barker. "Creation of images is basically the emotional subconscious. There isn't very much intellect in the way I pick images. But a lot of intellectual work goes on in the construction of stories. And I do construct stories using a combination of emotional—I like to say insight, if that wouldn't sound too presumptuous—and intellectual inquiry and analysis and exploration."

"It's been said many times that there are only a certain number of stories to tell. There's a limited number. And, if you've been telling stories for a long time—and I've been telling stories for 20 years now in various media—you soon begin to realize that that's true. There are a certain number of story structures that you come back to time and again. And you go back to, more particularly, the story structures which you are particularly attracted to. It's plain that I'm attracted to certain kinds of stories. I don't think *DRIVING MISS DAISY* is one of them."





# BARKER

## PRODUCING HORROR IN HOLLYWOOD

*Barker on the uphill battle to do good work in films.*

*By Michael Beeler*

Clive Barker, from his very first dealings with the machinations of the film industry in Hollywood, has never had an easy time with producers. The initial excitement he felt, with the filming of his first two movies, *UNDERWORLD* and *RAWHEAD REX*, was soon replaced by dismay when he began realizing that the producers were running a sort of scam on him and the scripts he had written.

"They were making these movies, promising me the world and delivering nothing," recounted Barker. "They were cutting the scripts right, left and center. Everything that could have been wrong with the way that they handled the stuff was wrong."

"Later on I discovered that the producers, one of the producers in particular, thought that the stuff I had written was just sick and depraved. They basically scorned the whole idea of even being in business with me. They just didn't get the movies. They didn't understand the point I was trying to make. It was just a nightmare. They had no passion for the material. They had no desire to make anything that was fresh or original or good or classy."

Barker's severe disappointment with these first adaptations of his stories eventually drove him to make *HELLRAISER* on his own terms, as a first-time director. The film, which was an enjoyable experience for Barker, was also a critical as well as commercial success. Barker's joy was short lived as he quickly discovered the laborious task of making sequels, with producers who didn't appreciate his original vision.

"You have to fight daily to keep these people from violating the rules you tried so hard to create in the first place," said Barker. "I don't think they're violating you villainously. They're just doing it because they



**RAWHEAD REX**, an Empire release in 1987, was based on the story in *Books of Blood*, Vol. III, the second of two Barker movies made by Green Man Productions, which had film options on six other stories.

don't really get it. Maybe it's because they weren't there in the beginning and because very often the producers of horror movies are not fans of horror movies. Over and over again, a producer will say in a meeting, 'Well, why don't we go and do so and so?' I'll say, 'Well, because it was done in XYZ.' Then they'll say, 'Oh, well I never saw that movie.' I'll say, 'The fact that you didn't see it is irrelevant. Our audience would have seen it!'

"Unbelievable as it seems, that is a regular occurrence when you're dealing with a lot of the people who are producing these movies. It's been part of my fight with the producers, with Propaganda [*CANDY-MAN* I and II], with Miramax [*HELLRAISER* IV], with the group before them, Fifth

Avenue, TransAtlantic [*HELLRAISER* III] and New World [*HELLRAISER* I and II], all the people who owned the *HELLRAISER* movies down the line. It's frankly just educating them about what horror movies are, what they do and what they could be. You know, I try to give them a sense of the possibilities."

But trying to teach people, who are not all that interested in the genre, is not always easy, as Barker related with an experience he had during a development meeting for a big-budget monster movie. "I went into a meeting about a movie," explained Barker. "I won't tell you the name of it but it was a big movie and they wanted me to write the script. They had bought the rights to a subject, which had been previously made for several movies. And, they said, 'Well, we want this to be very, very scary!' And I said, 'The movies that this is derived from are just these ridiculous comics.' And, they said, 'Are they?' I said, 'Yes, have you not seen any of them before?' And they said, 'No, we pretty much just bought the name.'"

Barker said he was stunned and noted, "They had spent millions to buy the rights to this story and none of them had ever seen the fucking movies! They just didn't have any idea. It's an ongoing battle to have people value the stuff that I love. It's incredible how condescending producers can be in this town about this kind of material. Even producers who always produce these types of movies, people who are tied to the genre and are making a lot of money from it will say, 'These movies really are a bunch of shit, aren't they?' It's so frustrating."

It's also a tough furrow for Barker to plow because so often the genre he loves so dearly is simply regarded as a cash cow to



Executive producer Clive Barker with Doug Bradley as Pin Head on the set of HELLRAISER II in 1988. The two have been friends since high school days.

be quickly drained and discarded. "As far as many producers are concerned, fantasy and horror are just the reliable runts of the litter," said Barker. "Not to be really taken terribly seriously. Probably not to be valued. Certainly not to be analyzed for their subtext and what they really mean. A lot of them just see them as little money machines, as things that they can make a quick buck on and then run for the hills. That's not what I'm interested in doing. If they're interested in doing that, then it becomes a big fight.

"I am, perhaps stupidly, in-

creasingly stupidly, dedicated to trying to hold on to the value of the mythologies which I initiated. HELLRAISER IV has been more of an effort than I wanted it to be just trying to make people realize that you can't shortchange an audience. You owe it to the audience to be original and try your hardest. It's not a stupid audience, it's not an uneducated audience or an unresponsive audience. It's an audience that deserves the best you can give them. To be perfectly honest with you, I'm beginning to run out of temper with it." □

The climactic transformation of UNDERWORLD, Barker's original script directed by George Pavlou and produced by Green Man's Kevin Atew in 1986.



## PIN HEAD ON BARKER

**"He's always been driven to pursue his own imagination," said Doug Bradley. "He's driven to do this. He doesn't like holidays or vacations that get in the way."**

But, where does the horror come from? Barker is rather a pleasant fellow, youthful, articulate and well-mannered. His appearance, even though he is in his early 40s, is that of an energetic English lad. It's hard to understand why he's not writing about Miss Daisy and instead is determined to bring us the likes of Pin Head and Candyman. Barker's answer, which is long and detailed, and obviously well considered, may very well represent the inner creative force that has driven him all his life. "The horror comes from our life experience," said Barker. "I think living is essentially a horrific experience. I think there are many things about being human which strike me essentially as horrific. Starting with the business of our physical frailty, the capacity for insanity, the capacity for terrible inhumanity, the capacity for carelessness, evil, dishonor and so on.

"I'm not a Pollyanna, I look around the world and I see plane crashes, child abuse, drug addiction, a culture that's lost faith in itself and faith with God, in the throes of either some fantastic transformation or self-destruction. And I'd like to think it's the former, but a casual glimpse would tend to make you think it was the latter. Pick up a newspaper, turn on the TV. I have great reserves of optimism, which curiously makes it easy for me to look at these things. I do like to look at things clearly."

Examining, analyzing, dissecting and then reporting his findings, to Barker, are not only the traits of a good scientist, but also those of a good writer of the macabre. Noted Barker, "You know the word autopsy. It means the act of seeing with one's own eyes. The work of a horror writer is actually in a sense a kind of extended autopsy. The act of seeing with your

own eyes and saying I can look at that.

"I don't like false optimism. I don't like people who say, 'Gee, the garden is full of beautiful smelling flowers and beautiful birdies,' because the birdies die and the flowers wither. They're there for the moment and one should savor the moment. *The Thief of Always*, one of my fantasy books, is full of the celebration of the moment and the fantastiqueness of all that lies around us but it's all very frail, it's all very fragile."

Growing up in the '50s, Barker felt the uncertainty of a world racing toward a future that no one really understood. It is something he feels very strongly, even today, that we all need to be reminded of on a regular basis. In the end, it is a very large part of why he writes, paints and creates the things he does. "I was brought up, in post-war England, at a time when a kid had maybe more than ever a sense of incredible fragility," said Barker. "The cul-

Doug Bradley (center, rear) in "History of the Devil," Barker's fringe theatre group from 1980.



## HORROR PHILOSOPHER

**“Horror comes from life,” said Barker. “Living is essentially horrific. I have these great reserves of optimism which makes it easy for me to look at these things.”**

landish for their taste. That is regrettable, because I really feel that if you're going to deal with a somewhat old-fashioned idea, like *THE MUMMY*, then you really need to get outlandish with it to make it fresh, in the way that [David] Cronenberg did with *THE FLY*. He reinvented *THE FLY* to make sense of it for audiences in the '80s. We tried to do that with *THE MUMMY*, but we reinvented a little too radically for the taste of the people at Universal, who

I think, finally, probably wanted an old-fashioned *MUMMY* movie and I wasn't really interested in doing that.”

But, as Barker would say of the future himself, who knows? Peter Atkins pointed out that Barker never meant to be directing *LORD OF ILLUSIONS* at the same time he was executive producing *HELLRAISER IV* and *CANDYMAN 2*, as

well as producing *THE THIEF OF ALWAYS* and releasing his latest novel *Everville*. It just sort of happened.

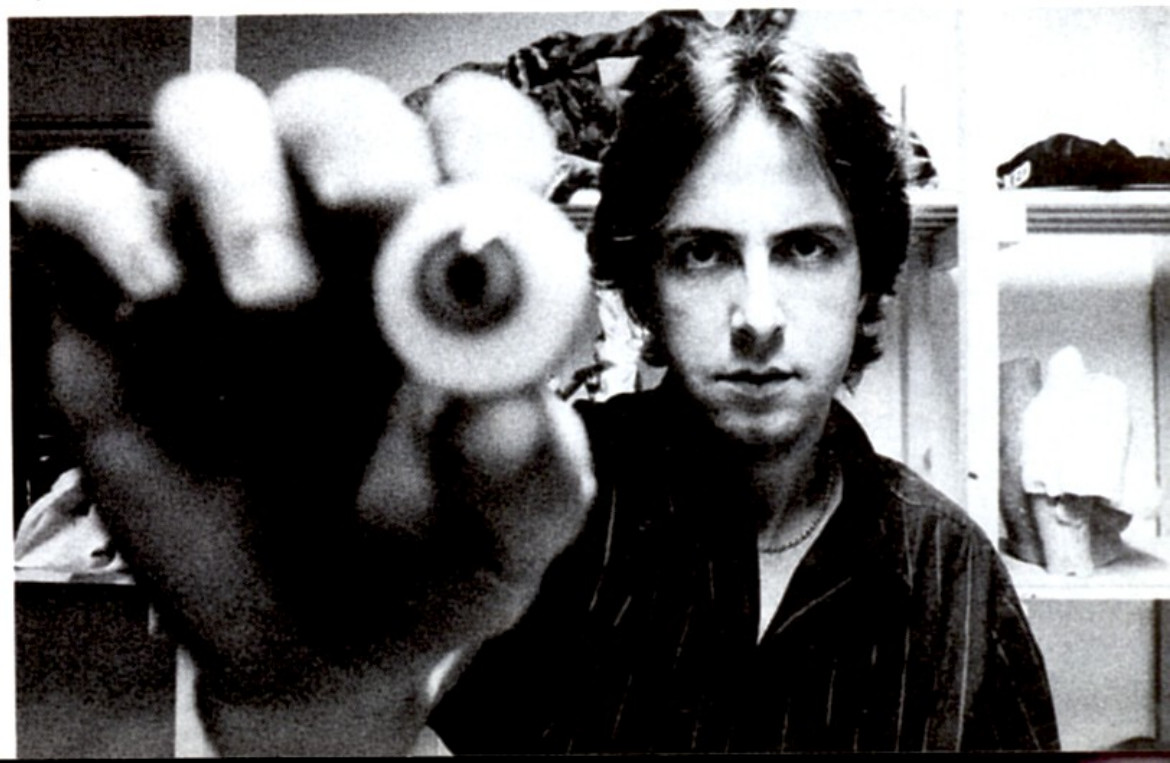
“That was weird the way all of that stuff fell together at once,” said Atkins. “He was try-

ing to set up his own movie, to direct. It had been in development for a while and then suddenly *HELLRAISER IV* was happening at the same time as he finally got the go-ahead to make his movie. And, then *CANDYMAN* happened. He didn't plan it that way. He didn't want to have three movies in production at the same time. It was very hectic. But he was very psyched to be directing again, 'cause it's been what?—five and a half years since *NIGHTBREED*. And he seems very excited about *LORD OF ILLUSIONS*.”

Atkins also felt that Barker would get a kick out of getting the cover story treatment in *Cinefantastique*. “I remember back in the early '70s, when Clive and I were avid readers and collectors of *CFQ*. You might say it was a big deal, because we were all broke, and it's an expensive magazine. And, it was always like, ‘Do I buy food or do I buy *Cinefantastique*?’ And, most times *CFQ* won! Inside this 42-year-old, successful millionaire there's still that 20-year-old starving student. He'll be pleased.”

In the end, this story, Clive Barker's story, is very much about love. It's about his love of imagination, the love of family and friends, a love for the Eng-

**In the effects shop for *HELLRAISER II*. Barker, who acts as executive producer, but doesn't control the series, would just as soon see it finished.**



**Mother and Child, Barker style: Chocolate and baby from *NIGHTBREED* (1989), makeup by Image Animation. The key to Barker's horror world view is, surprisingly, the power of love.**



ture on the planet was maybe stronger than it ever had been in the history of the world, because for the first time in the life of the world we knew we could destroy it. And for the longest time, through the '50s and the '60s, didn't we all have in the back of our minds the possibility that it could end at anytime? I believe we are close at any moment, not just to our personal death, but to a universal death.”

**A**s for the future, if there is to be one, Barker's looks quite bright. He plans to be writing a bit, possibly doing some movies, although *THE MUMMY*, planned at Universal, doesn't look like it will be one of them. But nonetheless, Barker

plans, as always, to remain busy. “We're talking at the moment with United Artists about adapting another story from *The Books of Blood*, very possibly *In The Flesh*,” said Barker. “I am certainly planning to write a fantasy for myself to direct. Though I won't direct it next year. Next year will be a book year. I will write it next year and very possibly direct it the year following. I also have another large-scale horror movie up my sleeve, which I will probably do with United Artists. So, there's a bunch of stuff. I'm also thinking of a science fiction movie.”

“*THE MUMMY*, which belongs to Universal, doesn't look like it's going to fly, simply because the script that Mick Garris [*THE STAND*] and I put together was, I think, too out-

lish language, a passion for movies and an almost unrelenting addiction to the world of art and all that it encompasses.

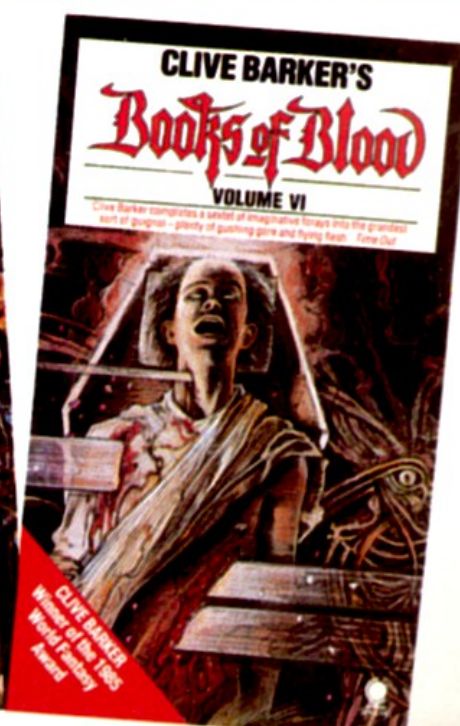
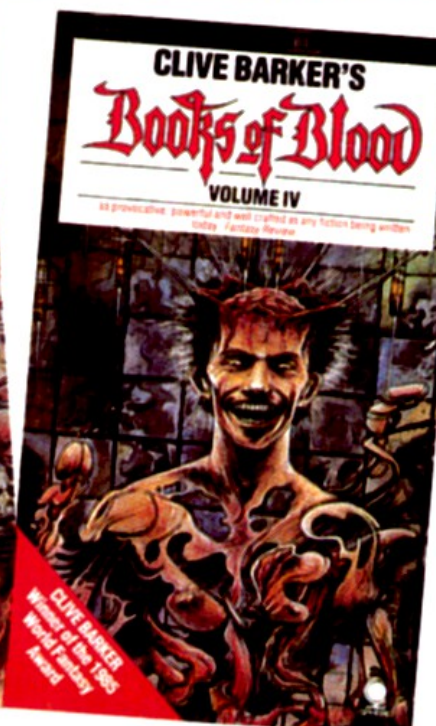
And, it's about horror, to be sure. It's about visionary, creatively robust images of blood-dripping ghetto walls, dark forbidding netherworlds and inexorably intelligent demons. But all that is really just derivative of Barker's lust for life, an unwillingness to hide in the darkness and a heartfelt desire to celebrate life.

"I suppose I feel very lucky in the sense that I've always had love," said Barker. "I've had it from my parents, from my school pals, through my university. I've always been surrounded by people, friends, relatives, lovers, who have been utterly supportive to me. There's a committed notion that you've got to put friendship and love before you put anything else. Otherwise none of it's worth a damn. All the money and notoriety in the world aren't going to get you through the night.

"I'm pretty sentimental in my heart which isn't always apparent in the movies but it's very apparent in the books. Over and over again in the books and to some extent in the movies, people do things for love. People take immense journeys for love and take immense risks for love. And, invariably it pays off. *Everville* has an older woman who crosses dimensions to be with the man that she adores and a man, who in turn waits for her on the other side. That's a very romantic notion, that apart from all of these fantastical events there should be something which makes human sense.

"It's very important. Otherwise it just becomes an exercise in special effects. It's true in *LORD OF ILLUSIONS*. We were talking about this while we were shooting it, that people die for love in that movie and people survive because of their love. Of course that won't be the first thing the critics will talk about. The critics will talk about the blood, the scares and so on. But it is there. Love is a part of this movie and it is also very much a part of my life." □

**Barker's original artwork for the *Books of Blood*, six anthologies of raw horror tales that rocketed him to literary stardom in 1985.**



# Clive Barker's HELLRAISER IV BLOODLINE

**Barker's horror series reaches into its past and jumps ahead into the future.**

By Michael Beeler

HELLRAISER IV: BLOODLINE from its very inception seems to have been a classic lesson in the three Cs of film making: collaboration, compromise and change. Executively produced by Clive Barker, the originator of the first HELLRAISER in 1987, the newest installment of the Cenobite franchise is once again being produced on a low budget by people who are passionate about their craft.

"The original premise to do three stories was Clive's," said Pete Atkins, who scripted IV and was also the screenwriter of HELLRAISER II and III. "That's what he brought to the table for Miramax. Actually his original take was to do three time periods and to follow the fortunes of a family through three different time periods but he wanted to start in Victorian London. Although it was never mentioned in the previous movies, Clive wrote in the original novella "The Hellbound Heart," that the box had been invented by a Parisian called Philip LeMarchand. So in the first meeting we had with Miramax I suggested that if we're going to do a family through the ages, why not do the LeMarchand family. And rather than start in Victorian London, let's



Valentina Vargas as Angelique, one of the film's new Cenobite masters of pleasure and pain, making it hot in Hell even for the likes of Pin Head.

start in pre-revolutionary France.

"Miramax loved that idea," said Atkins. "I was just sort of thinking out loud and Clive was actually gracious enough to say, 'Actually that's better than Victorian London. You're right. Do it.' But I felt a little bit awkward at that point because I was just thinking out loud with Clive and Miramax said, 'Yeah. Yeah! That's what we want!' So I thought, *oops!*, because maybe he really wanted to do a Victorian gas-lit mystery. But he was gracious about it."

Although Barker did not actually lend his writing skills to the screenplay, he did help out in outlining the story that Atkins would eventually tell. "Once we had that meeting certain things fell into place," said Atkins. "We knew that the middle story would be contemporary and would to some extent have to pick up where we left off in HELLRAISER III. Then the third story would be as far in the future as 1784 Paris was in the past. Clive and I had another meeting during which we bashed out some more precise beats and character notes and stuff. And then I went away and wrote it."

While Atkins was writing various drafts of the script, Stuart Gordon was hired to direct, only to be replaced by Kevin Yagher, a special effects expert





Executive producer Clive Barker and horror star Doug Bradley as Pin Head, close friends since their London fringe theatre collaborations in the '70s.

who had directed a number of episodes for the television series *TALES OF THE CRYPT*. Although everyone was sort of hush-hush on the subject, the situation seemed to resemble a similar development on *HELLRAISER III*, where Tony Randel, the director of *HELLRAISER II* and co-developer of *HELLRAISER III*, was fired by TransAtlantic Pictures, just four

weeks before filming began.

"We went through a pretty long development process because I was writing the script even before Miramax had talked to directors," said Atkins. "Stuart Gordon was originally going to be brought on to direct. We had two or three meetings with him and he was a wonderful guy, very smart. He directed *REANIMA-*

## ANGELIQUE VS. PIN HEAD

**"Clive's original wish for the series was that it would have a recurring female monster," noted Atkins. "But the public got in the way and fell in love with Pin Head."**

TOR and *FORTRESS*, which is his most recent one. But for whatever reason, you know, things didn't work out there. Then Kevin Yagher was approached. So all in all, from the time I finished the first draft of the script right to the time of the filming it was more than a year. So it was quite a long process. I did four or five drafts of the screenplay before we started shooting. And once Kevin was on he had some input as well. He had some stuff he wanted to do, which impacted on the fourth draft of the script. And then they shot it."

A few weeks into the filming it was decided to replace the director of photography with Gerry Lively, whose background in horror films and prosthetics is extensive, including *WAXWORK I and II*, *HELLRAISER III*, all with Tony Hickox, as well as *WARLOCK* and *RETURN OF THE LIVING DEAD*. Noted Lively, "I had interviewed at the beginning for the film, but I had to go off to another project [*FRIDAY*, a comedy starring Ice Cube]. But they had one or two problems during the first three weeks of shooting. So Miramax felt it might be of some help if I were able to come in and alleviate some of those problems. That's how I was called in to do it be-

cause with my horror genre background, I was, dare I say it, the logical choice.

"The problems prior to me coming on were ones of aesthetics, really. The film was very beautiful looking, if it had been a comedy. But unfortunately *HELLRAISER*, under no circumstances is a comedy. They needed that horror look. It just didn't have that edge to it: deep shadows and the scary corners sort of thing. When I came in they just said to me basically, 'Gerry, treat it like *HELLRAISER III* or *BARRY LYNDON*.' And that's what I've done for them. We still remain faithful to I, II and III. When we see Pin Head he has his accompanying color that's always with him. We treat him in a special way. We put a special gel on the lens for him so that all you see is this little bit of blue. You get an inkling that Pin Head is somewhere close and he's going to appear real soon."

Although joining a production in mid-stream always has its problems, because of his familiarity with the *HELLRAISER* series, Lively felt the troubles were minimal. "The middle section of the story had been done so I was starting on the eighteenth century," said Lively. "That made it a bit easier, in so far that I didn't have to

Vargas as Angelique in the 18th century, with Cenobite gamblers. Right: Barker with bloody Oliver Smith and Ashley Laurence, filming *HELLRAISER* in 1986.



# HELLRAISER IV

## KEVIN YAGHER, DIRECTOR

*Clive Barker gives a former effects wiz his shot.*

By Michael Beeler

"Ever since I was a kid I was always making up these imaginary monsters, giving them personalities and then thinking up stories to go along with them," said Kevin Yagher, the director of HELLRAISER IV. Best known for his special effects work in CHILD'S PLAY, where he successfully transformed an innocent buddy doll into an unnerving mini-Terminator named Chuckie, Yagher brings a unique combination of insightful storytelling and technical playfulness to the third sequel of the HELLRAISER series.

"My point is that the story and the effects have always gone hand and hand," continued Yagher. "The original HELLRAISER was not just about the gore. It may have had tons of gory stuff in it, with juices flowing and roller coaster kind of effects but what it was really about was desires. It was about Frank, about Julia and wanting to open Pandora's box and see what was on the other side."

Initially working as an effects expert, Yagher garnered experience as a director by run-

Yagher directs Bruce Ramsey as the 22nd-century descendant of the Lament Configuration discoverer.



Yagher directs Doug Bradley on the futuristic space station set that serves as the series' far-flung coda.

ning a number of second unit film crews in effects laden productions. "I got my experience through second unit, doing stuff like CHILD'S PLAY. You end up storyboarding a lot because although the director tells you what he wants and the script tells you what it is, you still have to go and figure it out. After storyboarding a lot of this stuff, many times they would just say, 'Well, why don't you go ahead and just shoot this.'

"Then I went into TALES FROM THE CRYPT and met Joel Silver and I told him I was interested in directing and he said, 'Well, I have this creature that we're going to build, [which was the Crypt Keeper] and I also need a director, so why don't you try that.' Originally Bob Zemeckis was going to do the first six episodes and then I was going to take over. But, he got busy on ROGER RABBIT and BACK TO THE FUTURE II

and III, so Dick Donner stepped in and he was going to do it. I met with him and showed him my storyboards and he said, 'Ok, good luck tomorrow.' And, I said, 'Wait a minute, you're going to do this. I'm just going to be in the background, watching, observing and learning.' And he said, 'Naw, you'll be fine.' And, that was it. I became a director."

In December, 1993, when the HELLRAISER IV script came across his desk, Yagher was excited about what he felt was a very good story. "What I liked about it is that it was something different than just another sequel," he said. "It goes back to the origin of the box. It's essentially the beginning HELLRAISER, the ending HELLRAISER, 200 years from now, and the middle section takes off where part three left off. It was great! I don't know what could be better for a director. That's what pulled me into this project.

"The gore is part of it, you have to have it, but it has to be woven into the story," summed up Yagher. "What's important is what will make this really scary. For example in the beginning of the first film, Pin Head takes the bloodied pieces of Frank's face and puts them back together. It was a real intimate moment. And, that's what makes it creepy. You're asking yourself, 'What is this guy about that he has to fit the pieces back together again like a puzzle.' Sure, you have the gore effect with the chains ripping people apart but just that little thing makes the hair on the back of your neck stand up. And, really it's just a simple shot. But, that's the kind of stuff that makes a movie scary. And, that's what I'm trying to do in this film: make it elegant, show a little gore but more importantly have it reveal the process of people walking in and out of the shadows." □



match anything. We were starting a new segment fresh. I just treated it the way that I would have anyway. But we did have all those inherent difficulties of starting on your first day, with everyone gelling together and getting up to speed. It did help having an established relationship on the set with everyone who had been here before [in HELLRAISER III]. Everyone was friendly, which made it very easy."

The storyline basically follows the bloodline of the toy maker who built the Lament Configuration puzzle box and that of his descendants as they attempt to close the gates of hell that their ancestor opened. "Bruce Ramsay [ALIVE] plays three characters," explained Nancy Rae Stone, the producer. "He plays Philip LeMarchand in the 18th century, the toy maker who creates the box. Then he becomes Paul Merchant, an architect in the 20th century, whose destiny it is to create his own box [the Elysium Configuration, which is the antidote box to the original box]."

"And then he also plays Paul Merchant, in the 22nd century, who has now figured out how to defeat the demons. He's like a reincarnated character, through the centuries, and basically it's his karma and the karma of subsequent generations to deal with the fact that Philip LeMarchand created the box and unleashed all this evil into the world. And his descendants now have to deal with that. And it isn't until the 22nd century that Paul has the means to defeat them."

Through the centuries the LaMarchand family is stalked and brutalized by Pin Head and a new female demon by the name of Angelique. "The relationship between Angelique and Pin Head starts as rivalry," said Atkins. "The set-up through the three-story sequence is that in the 18th century she's basically the public face of Hell, if you like, she's the face of Hell we see. She's the one who interacts with humanity."

"She's rather taken by surprise when Pin Head comes out of the box in the 20th century because the Hell she knew was a Pierrot or Coco 18th-century Hell: clowns, masks, strange

## MATCH MADE IN HELL

**"Stuart Gordon was originally going to be brought on to direct," said scripter Pete Atkins. "We had two or three meetings and he was wonderful, but it didn't work out."**



Siamese twin Cenobites, another of HELLRAISER IV's additions to Barker's Cenobite pantheon. Inset: Design sketch by Gary Tunncliffe for Image Animation, the London-based effects company that worked on the original film and all the sequels.



demons and bizarre things. When the box is open in the 20th century and these fascistic, blue-skinned, weird Cenobites come out, she's rather taken aback. And a little disappointed because she thinks Hell's lost its sense of humor."

Noted actress Valentina Vargas, who plays Angelique, "She is a demon, half demon and half human." Vargas is a South American beauty who was raised in Paris, and starred with Sean Connery in NAME OF THE ROSE. "I would describe her like a fallen angel, like Eve in the garden of Eden," said Vargas. "She'll use her tools, her sexuality, whatever she has, like a serpent to get what she wants. And that's basically Angelique. She wants her power. She wants her Hell and suddenly there's this Pin Head."

"She was having a lot of fun with her Hell in the 18th century," said Vargas. "She has all these clowns. And then in the 20th century Pin Head gets in the way. She's expecting her clowns and suddenly there is this Pin Head. She doesn't like it because he's another power-

ful force and she knows about him already. He's dangerous. Because she's half human, Angelique has more feelings. Pin Head doesn't have feelings. He's all very mental. So she can't play with him. She can't play all her games. There's no games involved with Pin Head. She tries, but nothing works."

The creation of Angelique, by Atkins, was largely done in an effort on his part to return to one of the original themes meant for the first HELLRAISER. Noted Atkins, "I did that in a way for Clive because I think a lot of the hardcore HELLRAISER fans know this but general readers probably would not: Clive's original wish for the HELLRAISER series was that it would have a female recurring character, a recurring monster. It was Clive's wish that Julia from HELLRAISER would be the monster. She'd be the Freddy Kruger of the HELLRAISER series and Pin Head and the Cenobites would sort of be background monsters."

"If you look at the first movie, Pin Head's hardly in it. He's a striking presence, but

he's actually not in the movie that much. What happened, of course, was the public got in the way. They fell in love with Pin Head and decided that's the core of this series. I always figured Clive was probably disappointed that we didn't have that continuing female monster. It was a little revival of that in a way."

In many ways Doug Bradley, who portrays Pin Head, feels that both the fans and the creative minds of the HELLRAISER series are on the same wavelength. "To talk in broad terms, I think there is always an insistence by producers that the audience won't get it," said Bradley. "That they have to

have a jump every five minutes or they'll get bored. What you get back from the fans is that it's actually the mythology, it's the ideas, it's the undercurrent with the HELLRAISER movies that excited them about the series in the first place. And what they don't necessarily want to see is the big jump scares, the big kills and all that. They really do care about the intent of the characters and if you break that integrity you're really going to upset them, and me as well. And it's nice to feel that the creative minds and the receiving minds tend to think along the same lines."

When asked how he felt the production was going, the soft spoken and reserved Brit commented, "There are two things to separate: one is the film, i.e. the script, the story, and the other is the shoot. And the shoot has been very, very strange. Deal with first things first. When Clive first ran the storyline by me, on the phone, I thought what we've got here is a very ambitious script. It's an ambitious story and a complicated script to really nail down.

# HELLRAISER IV

## PIN HEAD SPEAKS!

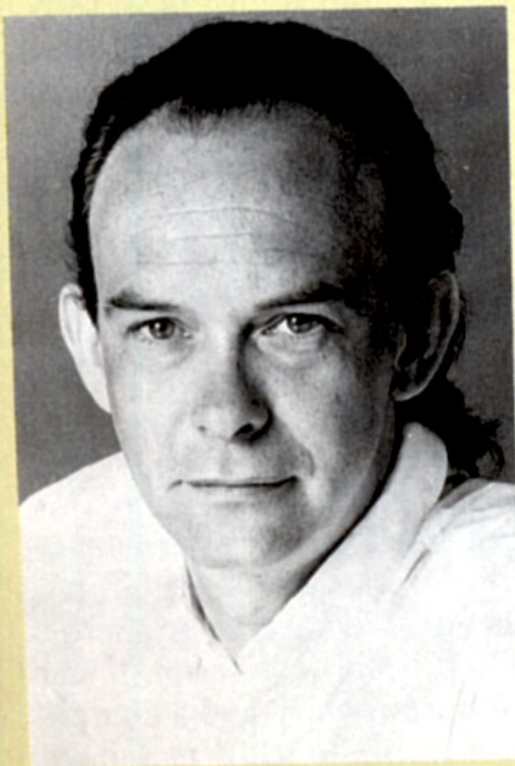
*Actor Doug Bradley on his life as a horror icon.*

*By Michael Beeler*

At times it seems pretty easy to understand why we all seem to be so fascinated with the image of Pin Head, the stoic lead Cenobite from the HELLRAISER movies. In our world, as in his, it sometimes seems as if pain and pleasure have become the same. Maybe, like him, we have become jaded because so many of us share his feelings that there really are no more surprises. Void of emotions and feelings, in our numbed state, the ultimate human experience, the ultimate rush, becomes death itself. At times like that, Pin Head in some ways begins to resemble a kind of modern day savior.

"[Pin Head] clearly means a lot to me because he was an image that was coherently put entirely on a page in a drawing and that drawing still exists," said Clive Barker, about the creation of his dark child from the HELLRAISER series of films. "That drawing is exactly as he appeared in the movie. The priestly garb, the long skirt, the priestly poise which Doug [Bradley] brings to the role. The

The face behind the mask: Bradley minus the prosthetic handiwork.



Undergoing the arduous task of applying the makeup in HELLRAISER III.

kind of almost papal authority, the elegance of the facial designs, the symmetry of them and all this linked, nevertheless, with images or elements which are disgusting—the blood, the nails driven into the skull, clearly the self-mutilation which has gone on. That paradox is very interesting. There was a punk thing going on in England when he was created, so there's some punk in him. There's the masochistic culture element which is very interesting. There's a little bit of the leather fetish in there, the tight corseting and, of course, all this mingled with the priest."

Bradley, who dons the makeup, as well as the personification of Pin Head, seems to agree with Barker. "You have this extraordinary image of automutilation, with the flesh and the costume literally being part of each other," said Bradley. "All together in this macho leather and muscle thing kind of going on in the shoulders and the arms. That carries down to his waist line, where you have this belt of knives, saws and things. The

whole thing finishes off with a skirt. A skirt, with a butcher's apron. It is a soft feminine image, which I think people almost receive subconsciously, and when you wrap all of that together, you have a tapestry of contradictory allusions.

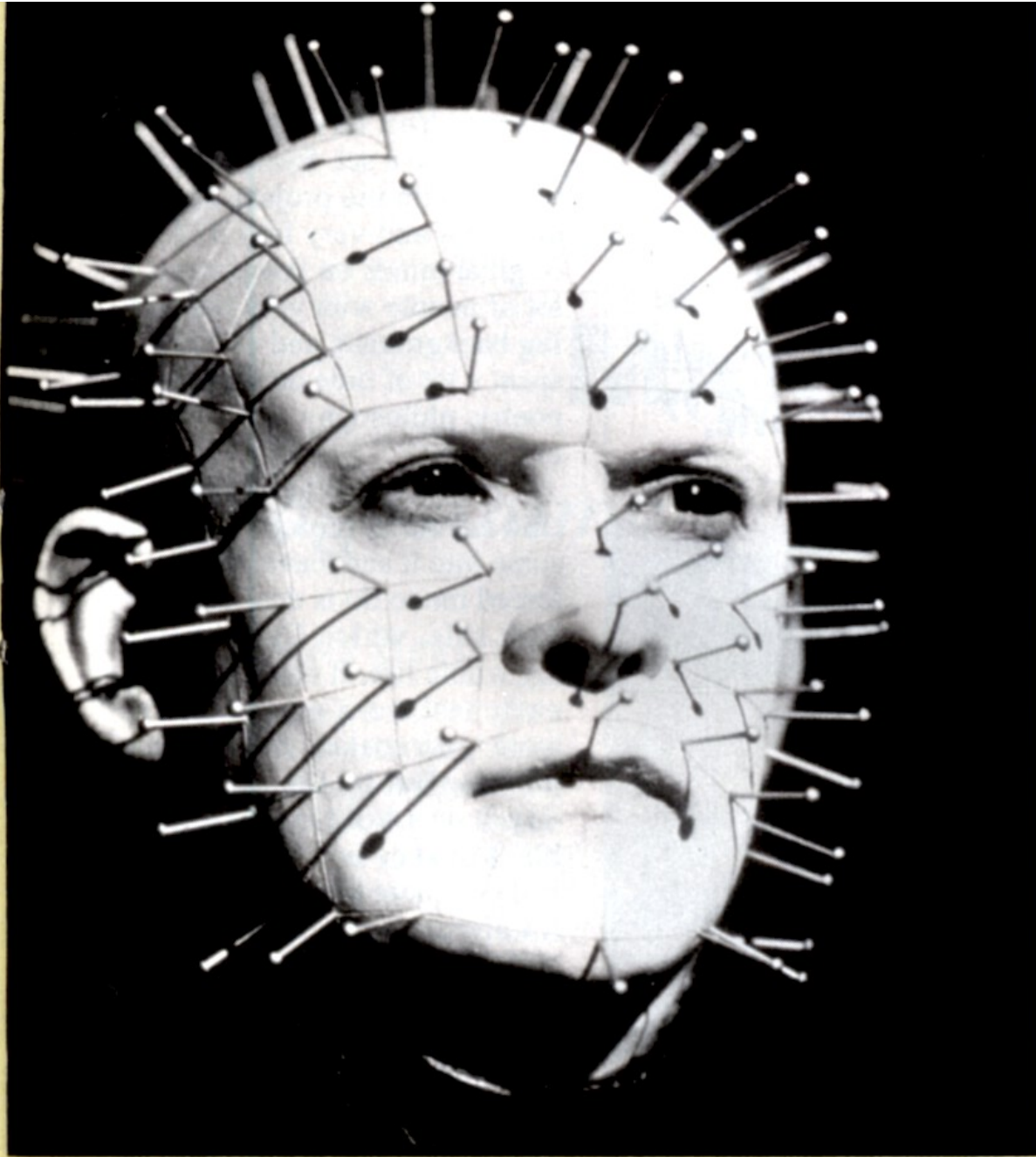
"He doesn't trade off his own viciousness because he's not an especially vicious character. He can be, he will be. But what he does is draw people into him, which is where this intellectual and conversational thing comes in, that he likes to start with people. He culls their own thoughts, their own desires, their own dreams, which is where their souls manifest. That's where we manifest ourselves, in our dream lives, in our fantasy lives, in our imagination. That's what turns Pin Head on, so to speak, the boundary line between pain and pleasure. Pain and pleasure becoming one. But, then Pin Head himself, I think, occupies a kind of emotional no-man's land, an emotional limbo, where neither the pain or the pleasure mean anything any more. In the sec-

ond movie he said, 'There are no more surprises.' Which is a desperate thing to say, when you stop and think about that: nothing in life is ever going to surprise you again! I take it as a God-given right to be shocked, to be offended, to be delighted and dismayed. For him, I think it's all gone."

Bringing this image of emptiness back to the movie houses for the third time is screenwriter Peter Atkins, who has written all of the HELLRAISER sequels. In a number of different ways this trip to the gates of Hell was a little bit more difficult than the previous ones. "To some extent there was some familiarity, but I was a little worried because it was the third time that I've written for Pin Head," said Atkins, who is presently working on his second novel.

"In HELLRAISER III particularly, he ended up having a lot to say. And I'm always flattered and delighted when people come up in the conventions and quote the dialogue, because they seem to love Pin Head's lines. It's great and I love that. I was a little worried about how many variations on the same line I could come up with for this guy to say, because basically he's Pin Head: we all know what he is, what he represents, what he does. So what I try to do is just put, what I hope, are nice and eloquent twists on the same kind of threat each time. This time I was not that comfortable because I was conscious of the fact that I was going to the well for a third time. So I was a little worried about that.

"It was made easier because unlike HELLRAISER III, this wasn't a Pin Head movie, as such," said Atkins. "Pin Head doesn't even appear until the



Less Pins: Bradley in HELLRAISER IV, grousing about the still low budget.

second act. In a way he fulfills a role more like he did in the first movie, where he's almost an external threat, as opposed to the villain that drives the narrative, the way he was in HELLRAISER III. There's a female demon, Angelique [Valentina Vargas], who plays that role in this movie. She drives the narrative, she's involved with the heroes. To some extent, that worry about repeating or making Pin Head boring was mollified by not having to spend too much time on screen with him."

Even so, there were numerous discussions about how the premiere Cenobite should be treated in this movie that attempts to push the constraints on the reality of the demon world. "Yeah, the writer [Pete Atkins], Kevin [Yagher] and I, we've all been looking at the script for a long time and trying to make sure that if Pin Head can do this, why can't he do this," said Nancy Rae Stone, the producer for the film. "Peter's written all these films and so we've kind of had to go back to him and say, 'Ok now tell us if you can shoot Pin Head and he's unfazed, why can't he get out of a man-made jail, for instance. Those kinds of discussions have been happening for months to try and keep

true to the original concept of who Pin Head is and what he's capable of doing what demons, in general, are capable of doing. The demon handbook hasn't really been written, so we've been trying to stay as true as we can be."

Added the director, Kevin Yagher. "Clive and Doug [Bradley] and all of them agreed not to let Pin Head go over the top and become a funny character. Freddy's Freddy and that's why he's cool and Chuckie's Chuckie and all these good people, they have their own thing. But with Pin Head, the fact that he doesn't move, he's so restrained, gets you to thinking, 'What is he thinking, what is he going to do.' Then he pulls out and does something. He sends a chain every now and then, so you do see what his wrath is. His being cold and restrained is just terrifying. Doug can literally, in person too, just turn around and look at you and you go [nervously], 'Stop looking at me!' You want to leave the room. He doesn't have to do or say anything. That makeup is stunning. It's a great design and in person it's very, very beautiful but also, of course, horrific: the pins, the S and M, the masochistic stuff."

## CENOBITE'S LAMENT

**"Pin Head occupies a kind of emotional no-man's land, an emotional limbo, where neither the pain nor the pleasure mean anything anymore. For him it's all gone."**

Barker was quick to add that Pin Head was much more than a stylized image of makeup and witty dialog. Like Bradley, he sees a depth to the character that has gone far beyond the dried ink lines on some sketchpad or the words in some script. "You must not take this out of the image which is embodied by an actor who very precisely caught something which is very particular to that character," said Barker. "I think that makeup, without Doug inhabiting it, would have been a very different experience and I have to say, 'a lesser experience.' It was a marriage of face and mind—mine and his. Just as many other actors embodied or wore Jack Pierce's FRANKENSTEIN monster makeup, after [Boris] Karloff nobody ever came near to approaching the pathos, or the delicacy given by Karloff. That had something to do with the physical makeup, but also it had to do with the kind of spirit [Karloff] was, the kind of actor he was."

"Some part of [Pin Head] is me, some part of it is [makeup designer] Bob Keen and Geoff [Portass] who does the makeup,

and part of it is Doug. Another part of it, the part of it that is never quite quantified, is what the audience brings to it, because art isn't worth a damn unless somebody's watching it and interpreting it and feeling something."

"Pin Head evokes a very large range of responses," summed up Barker. "Some women find him sexy. Over and over, I get that from female fans. He's intimidating and horrific on the one hand and also very attractive on the other. An interesting paradox and one which I think is part of why he has entered the canon in some way or other. I think it's true of other monsters—great monsters. It's very true of KING KONG, it's true of Karloff's FRANKENSTEIN, it's true of various embodiments of DRACULA. Now, I'm not saying Pin Head's up there with those great figures but if he does have some place in the canon, it's because he does share with those figures some of that ambiguity. And, it's there on the outside but it's also, to a large part, what Doug brings to the part." □

In space no one can hear you scream: leading the pack on the Minos station.



In a way, it's three movies in one. Although it's not an anthology film, it's not separate stories, it's a continuous storyline from the beginning to the end. To some extent in the 18th century we're making a Gothic horror film, in the 20th century we're making a contemporary horror film and then when we go into the future we're crossing genres and making a science fiction horror film. It's quite a trip.

"The other thing is that among low-budget horror films, we've proved ourselves to be a class act. I was amazed that when the third film came out that we're not only still popular, commercially successful but we're still getting pretty good responses from the critics, which for a third film down in the franchise surprised me. So given our track record, I wish that people would make a financial act of faith. And that's not happening. It's not enough time. It's not enough money. It was my first feeling when I read the script that no way in the world could you make this another three or four million dollar movie."

The aggressive schedule had an impact on almost all factors and principals of the production. "This has been one big, huge, exhausting shoot," said Yagher, comparing the feature film work to episodic televi-

Valentina Vargas as the 20th-century Angellique, abducting Courtland Mead as Ramsey's son.



#### PIN HEAD'S BUDGET WOE

**"It's not enough time. It's not enough money," noted Doug Bradley. "When I read the script my feeling was that no way could you make this another \$4 million movie."**



The 18th-century Angellique attacks the evil Duke De Lisle (Micky Cottrell), a gambler whose chateau courtesans become the puzzle box's first victims.

sion. "Normally on television you're on a four-week schedule on a half-hour series. You shoot for a week and then edit for two or three weeks. This is going to end up consuming about a year and it's just exhausting."

But the work has its compensations. "Even when it's down and you get depressed about the schedule and not making the days, you'll go to dailies and you just get pumped up and it carries you to the next day," said Yagher. "Then you see the next day's dailies and the whole thing starts up again. I'm having a great time. It's nothing bad, but some days are better than others."

Although Barker has not always had a lot to do with some of the HELLRAISER movies, he was a source of encouragement to Yagher on this one. "At first he was real busy with LORD OF ILLUSIONS," said Yagher. "Early on he had some time and then he kind of drifted away while he was prepping for his film. Now he's five minutes away, so he stops in once a week and sees how things are going. And I couldn't stop on anyone else's set because by the end of the day I'm just beat. I

don't know how he does it. But he comes over here on his day off and he'll just hang for like a half hour to a hour and encourage me. He's been really good about making sure that the film is true enough to the HELLRAISER series, which I want to do also. We want to take it a step further or make it elegant and whatever else I can add to it. I think the writing is very elegant and I want to keep that but also be true, never get away too far from what this is all about. I kind of base all the HELLRAISER stuff on the first one, not II and III, which were sort of makeup effects extravaganzas. Clive's been very supportive. He's been great. My little hand on the shoulder, pat on the back."

Ramsey, who plays a triple role as LeMarchand/Merchant, noted that though the hours were long, that the support of the crew and Yagher helped make the film a very positive shoot for him. "It's been long, long hours," said Ramsey. "But Kevin feels like a brother to me, so when I'm on set I have a good time. You know sometimes there's tension and sometimes tension is good for certain

scenes. You have to ride the emotion on a set. Everybody involved with the project was really cool and very into it. A lot of great minds on this picture, a lot of people with very interesting backgrounds and pursuits. I spent a lot of time on set talking poetry, philosophy and all sorts of things.

"It's weird. When I first got this movie, I thought I'd just come into it and leave. What it's forced me to do is deal with my dark side, which I've avoided my whole life. It came to a pinnacle last week when I had to work with snakes, my ultimate phobia. But by the end of the day I was holding two-king black snakes in my hand and I had conquered it, and learned a lot about the dark side in me and the fears. Not that I'm going to become a prince of darkness. I know I'm not going to work in horror my whole career. It's not really my thing. But any project that you do affects you and changes you and when you change it affects your work and your work gets better. I've embraced all the things here that have been alien and sometimes frightening to me. And that has been one of the most positive things about this film, this full energy I was shoved into which I embraced."

As to the question of whether there will be another sequel down the road, Atkins simply said, "If HELLRAISER IV makes money they'll make a HELLRAISER V, but that's the way it's been with all of them. HELLRAISER III made money so they made HELLRAISER IV and HELLRAISER III was only made because HELLRAISER II was profitable."

"I don't know whether I'd want to do another one. I've done three of them now and I was saying before I was a little worried when I came to this one. Although I'm very pleased how it ended up, I don't know whether I'd want to go back to the well again. It depends on my bank balance. If I'm broke and they offer me a job, you bet I'll do it. But I probably wouldn't like to do it. Not because I think the series won't work anymore, but we might need a fresh voice to get it going."

"I'm sure Doug is ready to do it again, as Pinhead." □

# HELLRAISER IV

## MAKEUP EFFECTS

*Image Animation, doing their bloody best again.*

*By Michael Beeler*

"I've gotten a lot of grey hairs on this production," said Nancy Rae Stone, the producer of HELLRAISER IV: BLOODLINE. "There are so many elements involved in making a movie like this. This isn't just a few gooey makeup effects. This is very complicated make-up effects, very complicated visual effects, mechanical effects, period costumes, period sets, future costumes, future sets and the juggling of three casts."

Hampered with a tight film schedule of around six weeks, a very low production budget estimated to be around \$3 to \$5 million and an epic story to tell, the one thing BLOODLINE had going for it was the enthusiasm of its people, which included a director who really knew his way around an effects production. "My background in makeup effects helped a lot on this picture," noted director Kevin Yagher, a veteran effects designer for CHILD'S PLAY and TALES FROM THE CRYPT, who is making his feature directing debut on HELLRAISER IV. "I've gotten in there myself with the gore and blood. I know the tricks. I designed a lot of the effects we're using on this film."

"I think it sped things up. A first-time director, who didn't have any experience in this genre, would have been in more trouble than I am right now. It really helps, because I have that experience in makeup effects and opticals."

Cinema Research (THE PAGEMASTER), which also worked on HELLRAISER III, will once again be doing the HELLRAISER IV visual effects. And, Bob Keen's Image Animation Company will, for the fourth time, be providing the makeup effects for the

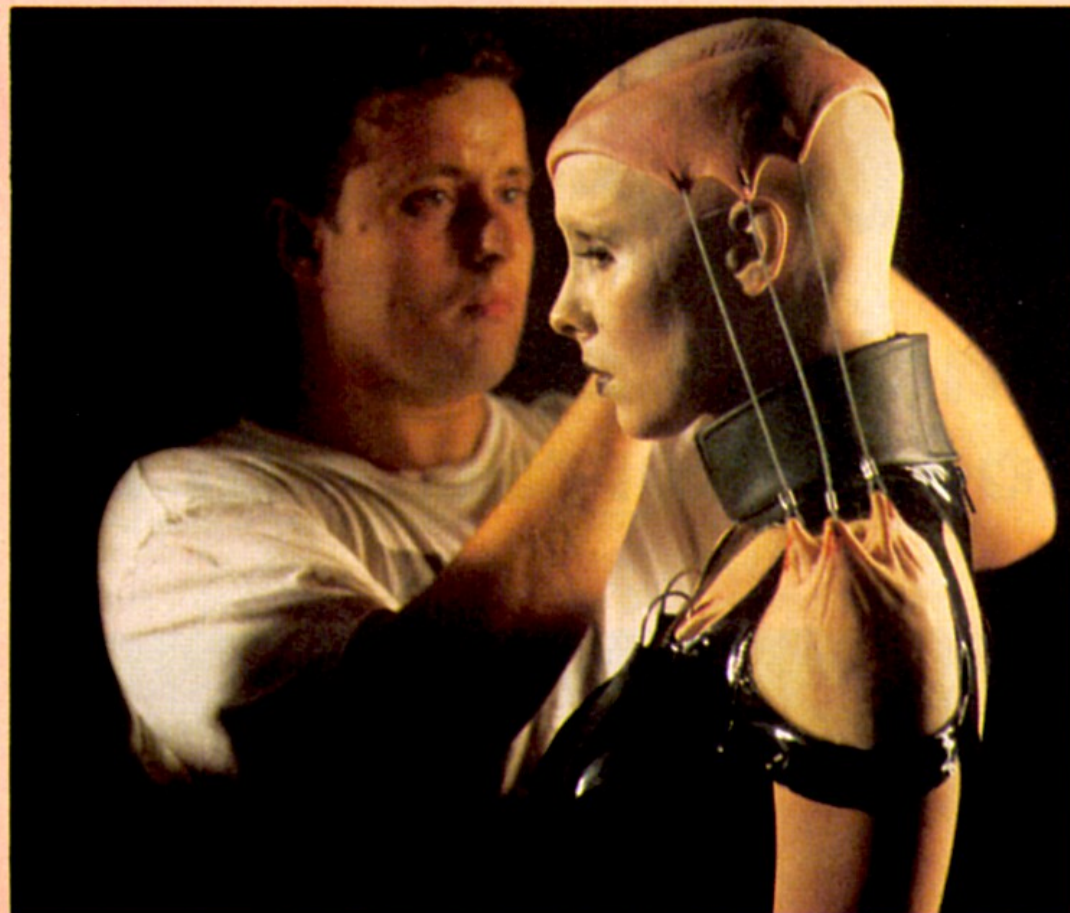


Image animation effects supervisor Gary Tunnicliffe touches up Angellique.

Cenobites. "Then there are some other different effects houses working on other specific effects," said Stone, who up until this film had spent most of her career working on more mainstream dramas, such as AMERICAN HEART and THE LAST SEDUCTION. "I think we have almost a hundred effects shots in this movie."

"As an example, we have to create this chateau in the 18th century and we found a beautiful mansion, that works, except for the roof. So, we're creating a miniature that we're going to composite onto the actual shot of this house. We found Dave Johnson, who's very good at creating a sort of Versailles type of roof for this house that we'll marry onto the original footage. We also have a scene where Angellique [the film's new female demon] transforms and we're going to be doing some CGI there. There are a few places in the film where we will definitely be generating our own images. So, it should be quite

fantastic looking."

Providing a number of the effects through his own shop, Yagher was afforded a few opportunities to work with the effects himself, although most of his time was spent directing. "I still have my effects company," said Yagher. "We're doing the chatter beast dog and we're doing Jacques, this character who

ages 200 years in a matter of seconds. We are also doing some pretty interesting shots with a couple of the makeup effects where we're slicing people's faces off. A guy named Tom Flouts and my brother Chris are running the effects show, while I concentrate mostly on directing. But, so far everything's looking great.

"I plan on keeping the effects shop at the moment," said Yagher. "Knock on wood. But, even if this directing thing continues to do well I'll probably stay in the effects business, although it may be a somewhat smaller thing. I still love getting my hands into [the effects]. I sculpted the little chatter beast during the weekend. It's real relaxing for me when I'm building and working with this stuff."

Yagher admitted that at times his insight into the dynamics of producing effects caused him to push the guys a bit when he knew what they were really capable of doing. He conceded, "I'm sure I can be testy, at times, because of what I know. I certainly don't let those guys get away with anything." □

The 18th-century gamblers who lost their bet on the Lament Configuration.



*Clive Barker's*

## CANDYMAN

**Another franchise springs from the pen of Liverpool's horror man of letters.**

*By Todd French*

Final photography and effects work wrapped last October on *CANDYMAN 2: FAREWELL TO THE FLESH*. The Propaganda Films production for Gramercy Pictures and Polygram Filmed Entertainment is directed by Bill Condon and stars Tony Todd, recreating his title role. Clive Barker, who wrote the story on which the original film was based, served as executive producer. The screenplay is by Rand Ravich and Mark Kruger from a story by Barker. *FAREWELL TO THE FLESH* is scheduled for nationwide release April 28.

While the resistance of the doomed Tarrant clan to their blood-soaked, familial link with the Candyman is the film's central mystery, another puzzle which might be of interest to the cineastes is why *FAREWELL* is being distributed by Gramercy Pictures and Polygram Filmed Entertainment and not the original picture's distributors, TriStar.

Barker revealed how Gramercy and Polygram beat TriStar out of the distribution rights to the sequel. "My understanding is that both Gramercy and Propaganda are part of Polygram," said Barker. "Tri-



Ouch! Tony Todd, reprising his role as Barker's hook man, dispatching William O'Leary as Ethan Tarrant, a descendant of the bigoted townspeople who lynched him.

Star didn't have a hold on the sequel. They had a one-picture deal as far as the first *CANDYMAN*. They were quite surprised at how successful the first picture was; it was one of their most successful of the year, and they certainly made a bid to get the second one. But Gramercy said, 'No, we don't think so. If there will be a franchise, we think we'll have it.'"

Noted Condon, "It's only a question of who's distributing it. Propaganda is the company that made both movies, and in the time since the first film they've been bought by Poly-

gram, which also owns Gramercy Pictures." As a result of the deal, Gramercy has the film's domestic distribution rights while Polygram Filmed Entertainment will distribute in the U.K., Spain, France and Benelux, with Polygram Filmed Entertainment licensing the film in all other territories.

Along with Kelly Rowan (*THE GATE*) and William O'Leary (*BULL DURHAM*) as siblings Annie and Ethan Tarrant, who become enmeshed in the Candyman's fatal myth following their father's death at the hands of the monster's gaff,

the sequel develops the link between teacher Annie and one of her students, Matthew, a withdrawn boy played by Joshua Gilbran Mayweather (currently featured in Disney's *CAMP NOWHERE*). Condon considers the character an interesting shift from the way in which the Candyman's "congregation" in the first film fueled the hookhaunt's psychic-vampire status through their horrified fascination with the undying slayer's crimes. According to Condon, Matthew typifies a black reaction to the wrenching fate that pre-Candyman Daniel Robitaille suffers at the hands of the bigoted, privileged white 19th-century elite.

"This kid's an art student who is very withdrawn and fascinated by the Candyman," said Condon. "Not so much because of his murderous exploits, but because of what happened to him; he's very interested in how Daniel Robitaille becomes the Candyman, which is very different from the interest his congregation had in the first movie, or even this one. This kid is sort of drawn into what they did to him, and identifies with how destructive and cruel the crowd of people can be. It's another idea of how to present his



## MYTHOLOGY'S HOOK

**“The whole point of CANDYMAN 2 is to enrich the mythology of the first film,” said Barker. “This movie will answer a lot of questions that were left unanswered.”**



Todd as dying artist Daniel Robataille, shown his bee-disfigured face by the town undertaker in a 19th-century flashback, lynched for loving a white girl.

mythology and how it affected people in a way that's different from the first CANDYMAN.”

Mayweather, the 12-year-old actor who plays the pint-sized possessee, Matthew made his screen debut at age nine. “My character Matthew is a street kid with a lot of depth to him,” said Mayweather. “He’s really very emotional and intense. He draws pictures for the Candyman, pictures of his past and future. Matthew’s psychically connected to him and there’s a struggle going on inside him because he’s the son of a reverend and he’s possessed by this evil spirit. But I think Matthew’s actually a hero; he’s always trying to warn people not to fall victim to the Candyman, not to say his name five times. At the same time, my character has this sympathetic link with the Candyman; he feels his anger and sadness.”

Of his towering co-star, Mayweather noted, “Tony Todd is great. I really respect him as an actor; he’s a Royal Shakespearean actor, and you don’t get any better than that. He’s so big and buff, he’s actually a pretty scary guy.” Added Mayweather, “I love scary films. I think, like Alfred Hitchcock, that people want to be thrilled and scared. That’s why people go to Magic Mountain.”

Lest anyone believe that the sequel stints on the grue, plenty

of people—to put it in Candyman’s parlance—get “split from gullet to groin.” If anything, the grisly special effects in FAREWELL TO THE FLESH will far out-strip the violent impalings of the first movie. Effects and makeup veterans John Hartigan, owner of Ultimate Effects, and Doug White, who left Make-Up Effects in production to form Douglas White Effects, described how Candyman’s Mardi Gras marauding keeps the Tarants and various luckless characters from reaching Resurrection Sunday.

“We’ve gone quite a bit further than the original CANDYMAN,” Hartigan concedes. “We’ve made a lot more prosthetic appliances with Doug White. We’ve got track systems where we’ve actually got the hook coming through the bodies of the victims. In some of the victims, it actually travels up through their chest; there’s a lot more bodies than in the first CANDYMAN where you never saw the impacts, just the aftermath. We’ve built up foam bodies for some of the inserts where we tape half-gallon blood bags with pieces and slam the metal hook through the backs of these things, getting the explosion through the front, which you never saw in the first film. They were always after-the-fact murder scenes.

“We also have mechanical throat-slicing units that attach to the hook, and as we rip the throat open, they leave what looks like big, open gashes in the victims’ throats. We have a lot of premade chest cavities that we tape onto the actors which show their whole innards ripped open. Doug’s also rigged-up a slant-board with the Candyman’s body where the bees are fed in through tubes like a venturi-action, which we then blow air through, which forces the bees up and out of the Candyman’s chest. We blow in the air the same time we’re sucking in the bees; we’re probably going to be pumping up to 100,000 bees through these tubes coming up and out of the Candyman’s chest.”

Added White, “We also outfitted Tony Todd with a new hook. The old hook just wouldn’t suffice. The new one is more lethal-looking and has sharper edges. It’s an older, nastier hook.”

White, a makeup effects veteran since 1978, whose recent credits include TRUE LIES and SUPER MARIO BROS., talked about one of the sequel’s major effects set pieces, the flashback to the 19th-century mob mutilation and murder of artist Daniel Robataille in retaliation for miscegenation with Caroline Sulli-

van, the daughter of a wealthy and bigoted landowner. That scene, which will include the graphic amputation of Robataille’s painting hand and bee-covered demise, required extensive effects work, the patience of stunt double Billy Washington, a vast number of bees, and the construction of three pseudo-mechanical hands for the sequence in which the lynch mob saws off Robataille’s hand.

“To help alleviate time for the production we decided to shoot with Tony’s stunt double, Billy Washington,” said White. “If we used Tony, it would have taken five hours to get him into makeup. For that shot in which Robataille has his hand sawn off, we built three pseudo-mechanical hands with inexpensive mechanics. This was the first time we actually cast the mechanics inside the mold. The stunt double who did the sawing had to hold onto the fake arm from the palm. We had five cables coming out of the back of the palm with mono-filaments, about 40 pounds of fishing tackle connected to rings. The section where the cut happens has two dental acrylic bones with two hoses with blood going up through the wrist area. All of the bones and everything were put into a mold made of Skin

Todd dispatches Veronica Cartright as Octavia Tarrant in the sequel based on Clive Barker’s story, “The Forbidden,” from his *Books of Blood* anthology.



# CANDYMAN

## INTERVIEW WITH THE MONSTER

*Tony Todd on playing Barker's demonic hookman.*

*By Todd French*

"We're concentrating on the relationships," said Tony Todd, who reprises his role as the Candyman, and his 19th-century alter ego, artist Daniel Robataille. "It's all about the denial of bloodlines, and really how the protagonists come to grips with accepting me as part of their family. Annie [Kelly Rowan] is my great-great-granddaughter and her mother, Octavia [Veronica Cartwright] is my great-granddaughter. We go back to Candyman's genesis: you see the lynching, and how he is created by hatred. What's fascinating is that he has sympathetic traits and powers." Todd laughed, "Unfortunately, he's not a healer. People won't pay to see that. But I'm having a lot of fun with the way in which the Candyman's being

Todd materializes in a mirror, haunting Kelly Rowan as Annie Tarrant, the image of his fatal love.



Todd's urban avenger in the 1992 original, directed by Bernard Rose.

accepted."

Todd, whose credits include *PLATOON*, *KEEPER OF THE CITY*, *LEAN ON ME*, *COLORS* and who played the Duane Jones lead in the Tom Savini-directed remake of *NIGHT OF THE LIVING DEAD*, still marvels at the fortuitous events that snared him in the lead of the terrifying-yet-pathos-ridden hookman. "It really is one of those Hollywood tales you hear about where an opportunity comes out of the blue," he said. Todd, in New York on a theatre assignment, received a call from fellow theatre colleague, Jason Lapubure, who informed him that one of Todd's audition tapes wound up in the hands of director Bernard Rose, who was ecstatic about the chance of working with Todd. After meeting Rose (*PAPERHOUSE*), Todd immediately got the *CANDYMAN* role, without even the customary audition formalities.

Selling studio heads on the idea of presenting a vengeful but erudite monster who doesn't rattle off tired Henny Youngman jokes was not the easiest job, Todd admitted. "The real

challenge of the series has been trying to convince the studio bosses to go with this sort of complex spectre instead of the kind of 'cookie-cutter' monster you get with Chucky or Freddy. We've leaned towards a classical horror figure, a la Charles Laughton's *HUNCHBACK OF NOTRE DAME*, which is one of my favorites. In both pictures there's a core of romanticism with the Candyman that ties in to the level of historical research and back-life that I gave him, when I prepared for the role. When I prepared for the first film, I went to a lot of museums and studied the art of the 1870s and '80s. Before he was the Candyman, Daniel Robataille was an artist, educated in the highest European society, so I took fencing, riding and waltzing classes in preparation for the role. I wanted to really concentrate on the things that would reflect the way he dealt with people." It was in fact Todd's idea that in his pre-Candyman state, Daniel Robataille was a painter, a detail which has no little bearing on his supernatural reign of terror.

Noted Todd, of his liberties with Clive Barker's story, "The lines are all Clive's, but I did all the background. I came up with the idea that he was an artist. Bernard [Rose] incorporated it, and it's in the current script. I think that making him an artist really brings his sense of rage and loss into focus: the mutilation to his painting hand fuels a great deal of that anger."

The actor, who does community work with disaffected inner-city youth and with gang members in his own state of Connecticut, described the special impression that the Candyman makes on those whose feelings of rage and lack of individual power find vent in the supremely confident and able revenant.

"There are a lot of black fans of *CANDYMAN*," said Todd, "but more than the 'Black Experience' per se, I think what he really represents is empowerment: he takes that sense of empowerment into his own hands, which truly makes him a very attractive figure to the dissatisfied, the disenfranchised. When you see what's been done to Daniel Robataille, before he becomes this monster, it's like surviving the world's worst roller-coaster."

On *CANDYMAN 2*, Todd suffered from repeated bee stings. "Last night," he noted, "We were shooting a scene where Candyman kills Tibideaux [Matt Clark]. You can only work bees in the morning, and we had a shot at nine at night. They had me on a slant-board, and they were loading bees into my stomach cavity. I had 14 stings. I'm up to 21 now, as opposed to the three that I received while filming the first movie." □



Flex-3. It worked out really well, though it had to be initially scored with an Exacto knife before the actual sawing occurred." The last shots of Robitaille being covered with bees from a plundered hive consisted of having Washington fitted with a full makeup face appliance to make him resemble actor Tony Todd, then covered with a half-inch swarm of bees from knees to eyes.

White outlined the filming of one of the sequel's more elaborate murder set-pieces, the gory death of Annie Tarrant's husband Paul. The hook-man puts in his appearance after Annie, in an attempt to quell the childish belief of her young charges, says the vengeful revenant's name five times. White and Hartigan built a couple of fake bodies with a fiberglass chest-rig with channels in the front and back. Placing a handle on the back of the body prosthetics with a hook on the front, the effects crew then put actor Timothy Carhart on a dolly giving the illusion that Candyman was lifting his thrashing victim off the ground. This led into another effect in which Annie scratches Candyman across the cheek, and releases a swarm of bees.

"For that shot we had to make a mechanical head of Tony Todd," White explained. "We embedded four wires in the silicone skin which fit into the matching component piece shaped like a block on the right side of the fiberglass head. The cables then travelled to a mechanical lever, and as you pull it open, it would create these two gouges in Tony's face, on the right side. The head was designed so there was a door rigged on magnetic latches. When you opened the door on that side you could fill the head full of bees. We made a joy-stick connected to a hollow plastic tube. Dr. Norman Gary, our bee wrangler, put a chemical bee repellent on a Q-Tip which we blew into the tube to the cavity where the bees were, which simulated the bees flowing out of the scratches Annie makes."

Though the death of Purcell, the only original CANDYMAN character holdover and that of actor Matt Clark's Thibideaux were not nearly as complex, the latter's messy end required a fair

## HORROR'S EXPECTATIONS

**"What's fascinating is the Candyman, created by hatred, has sympathetic traits and powers," said Todd. "He's not a healer. People won't pay to see that."**



Rowan, the descendant of Candyman's inamorata, with Joshua Gilbran Mayweather, who plays the art student who becomes possessed by his spirit.

degree of rather daring insect-gargling which lent new meaning to the term "more than a mouthful." Thibideaux, the proprietor of a sugar shack and one-time supplier of occult artifacts to Annie's now deceased father, meets his death at the Candyman's hand after a visit from Annie who learns that the key to ending the Candyman curse lies in smashing the prized mirror of Robitaille's long-lost love—the repository of the immortal monster's soul. When producer Greg Fienberg informed White that for Clark's upcoming death scene he "wanted Matt Clark's mouth full of bees," White came up with a special form cup that fits into the actor's mouth allowing them to use up to 100 bees. Clark showed valor above and beyond the call when he opted to ditch the cup and put real bees in his mouth! Miraculously, the actor was only stung once, and that, on the lips. White made a solid urethane cast of Clark's head for the scene in which Candyman caps the Thibideaux killing by hurling him through a corrugated metal wall.

Mechanical sets were also utilized for a climactic storm-lashed ending in which the Tar-

rant mansion and Candyman wind up being swallowed by the raging Mississippi River. Said Hartigan, "We have about 22,000 gallons worth of duct tanks on stage 1 that, when they're inside the set, we'll fill with raging mud. To achieve the effect that the house is sinking into the Mississippi, we have Intro-Vision doing our miniature shots. We have the house on cable rigs with a section of floor and roof dropping down into the tanks as we shoot the scenes giving the effect that the house is being sucked into the river followed by cutbacks to the miniature at Intro-Vision. We have a miniature house that's spinning around on a little gimbel in a water tank and it gets sucked and swallowed by the river."

For the scene in which Candyman was to meet his scripted demise, Hartigan built a swirl tank at the back of the set on which Todd spins to simulate being engulfed by torrents of mud. The hook man's departure was later revised from the script's scene in which Annie escapes death in the Tarrant slave shack by shattering the hand-mirror of Candyman's inamorata.

"At the end of the film Tony dies differently," White said. "When Annie gets out of the whirlpool in the slave shack, she does shatter the mirror. In the process of the mirror's shattering, the camera follows up Tony's legs as he begins to crack apart. Cracks go up the side of his face to reveal this mirror-like material inside of Tony, almost as if he's entirely made up of mirrors. It then explodes into all these fragments with images of Tony. We did all of the chunks that fall off. The rest of the effect is done digitally as computer graphics. The graphics people took the head cast we did and had it digitalized so they can break up the pieces. They did four sequences of him shattering."

In an effort to deepen the film's ironic Mardi Gras setting, a contrast to the Tarrant masque of social propriety being slowly shredded by the rampaging spirit, Condon attempted to get away from the "commercialized" Mardi Gras. Going for a pre-1960 look, Condon turned to Henri Schindler, an authority on the bacchanal southern holiday who donated a number of paper mache floats for the film's use. Will horror buffs take to the former Cabrini Green ripper's change of venue? Executive producer Barker is confident that horror fans will find *FAREWELL TO THE FLESH* a worthy successor to Bernard Rose's tough but lyrical shocker, but he demurred as to whether it will spawn the usual requisite follow-ups that cinemagoers expect from the Hollywood franchise machine.

"The whole point of *CANDYMAN 2* is to enrich the mythology of the first film," Barker said. "I think it's going to end up more baroque than the first one; as much a consequence of locations than anything else. I think this movie will answer a lot of questions that were left unanswered at the end of the first *CANDYMAN* picture.

"As to further sequels, part of me says, 'yes,' and another part says, 'no.' If there are more good stories to tell about Candyman, then great, if not, we certainly shouldn't make them just to make a buck. But this is Hollywood, so who knows?" □

# JOHNNY MNEMONIC

## Cyberpunk William Gibson gets the Hollywood treatment.

By Anthony P. Montesano

Computer cowboys and on-line surfers are aware that JOHNNY MNEMONIC is about to make it to the big screen. TriStar plans to open their foray into cyberpunk nationwide this summer. But the society that writer William Gibson envisioned over a decade ago is actually happening now, and as millions race onto the entrance ramp to the Information Superhighway, Gibson's world of information gone awry is finally catching up to its own prophecy.

JOHNNY MNEMONIC tells the story of one long, dark night in the life of the bio-enhanced, silicon chip-implanted information messenger Johnny, who, through an interface with his brain's computer-enhanced memory cells, becomes the "ultimate human transporter" of valuable information.

The price Johnny pays is high, getting caught up with the underbelly of the future world which buys and sells information as a red hot commodity on the black market. When Johnny wants out, he must make his stand, one night, only to be met by a hard-boiled, but beautiful female street bodyguard and together they embark on a journey through the very depths of a futuristic "hell" that leads to the heights of "heaven" and their



Keanu Reeves plays Johnny, Gibson's bio-enhanced, silicon chip-implanted information messenger, in the depths of a futuristic hell.

ultimate salvation.

Originally published in *Omni* magazine and later collected in the book *Burning Chrome*, JOHNNY MNEMONIC's trip to the silver screen is filled with as much entanglement and intrigue as one of Gibson's stories. It's the story of a writer and an artist and a couple of producers all who wanted to see their vision reach the screen. It's the story of broken studio alliances and grassroots fund raising, of Hollywood deal-making and artistic trust. JOHNNY MNEMONIC's trip from an \$850 article to a \$25 million film took fourteen years and plenty of blood, sweat and tears.

Gibson—credited with coining the phrase "cyberpunk"—often writes his stories in a dream-like, stream-of-consciousness, non-linear style. As a narrative, JOHNNY MNEMONIC bends back on itself as told in first person by a character trapped by his actions, awaiting a final confrontation. Hollywood simply wasn't sure how to proceed. Would cyberpunk—once thought of as merely a science fiction subgenre which combined the atmosphere of *BLADE RUNNER* with the attitude of *MAX HEADROOM*—turn into the genre's "next big thing?" Who could say for sure? So, even as Gibson continued to gain kudos in the literary world—winning the Hugo, Nebula and Philip K. Dick awards—his Hollywood future remained uncertain: a bunch of projects in development, but no green lights.

Then, from the batch of films in development, JOHNNY MNEMONIC finally took off and combined the vision of Gibson himself (he adapted his story into the screenplay) with the sensibility of artist/music video director Robert Longo (who makes his feature debut on the film) and the vision of production designer Nilo Rodis (POLTERGEIST).

"At times it's frustrating to make art by committee, particu-

continued on page 46

Waiting in

By Anthony P. Montesano

Will William Gibson's *NEW ROSE HOTEL* ever open for business on the big screen? As JOHNNY MNEMONIC makes its way to theaters, *NEW ROSE HOTEL*—planned as the first Gibson story to be filmed—is still languishing in development hell over at Edward R. Pressman's production company.

Originally attached to the project as director was Kathryn Bigelow (*NEAR DARK*), who was set to work from a script adapted by Gibson himself. When she checked out of the *HOTEL* project, *BODY SNATCHERS* director Abel Ferrara announced he was checking in. But, Ferrara has also put *HOTEL* on hold, opting instead to make the black-and-white vampire film, *THE ADDICTION*.

"Abel is intent on making a very violent version of *NEW ROSE HOTEL*," said Gibson, who added he wasn't aware of the status of the project at this point.

Originally published in *Omni* magazine and later collected in the book *Burning Chrome*, *NEW ROSE HOTEL* tells the story of an ousted futurist renegade caught up in the bio-engineering wars waged by the *zaibatsus*, the multinational corporations that, in the future, control entire economies.

Bigelow was attached to the project when producer Pressman (*PHANTOM OF THE PARADISE*, *SISTERS*, *THE HAND*) was first developing the story as one of two films for her back in 1988. While the other project, *BLUE STEEL*, starring Jamie Lee Curtis (*HALLOWEEN*), went on as planned, *NEW ROSE HOTEL* stalled.

Six years later, the story is still in a holding pattern. Director Ferrara announced at the

# NEW ROSE HOTEL

*the movie wings, Gibson adapted by Abel Ferrara.*



A Vietnamese scientist (Arthur Eng) uploads the sensitive data to be transported by JOHNNY MNEMONIC. TriStar's high-profile national release of Gibson's film this summer could dislodge NEW ROSE HOTEL from development hell.

1993 Boston Film Festival he was taking on the project. Ferrara was at the festival to screen *BODY SNATCHERS*.

Originally, Bigelow was going to work from a script co-written by Gibson himself and Los Angeles-based screenwriter John Shirley. Former Sex Pistols manager Malcolm McLaren was set to co-produce the film with Pressman and also serve as composer. If Ferrara ends up as director, he's set to work from a screenplay by Zoe Lund, his writer for *BAD LIEUTENANT*.

"I was never into Gibson," admitted Lund. "But, as I talked to my friends and colleagues, I discovered that a wide variety of people are actually obsessed with him." Lund noted she was approached in the late '80s by Ferrara to work on a screen ver-

sion of the short story. So what happened to Gibson screenplays?

"Gibson's strength is not in screenwriting," said Lund. "He had abandoned the tone of his own story to add an upbeat ending to the film version—it hardly resembled the original story." In approaching the story herself, Lund noted she tried to remain as true as possible to the original material. "It was difficult to translate Gibson's style to work in cinema," said Lund. "In Gibson's writing—in a blunt, laconic, glistening style—things have their own truth. In the form of a short story that style is valid. But it was important to tweak certain scenes for the screenplay in order to maintain the same tone."

Lund added that she was "both moved and pleased" to receive a note from Gibson him-

self telling her that he was happy with her version of his story. As told by Lund, the story is set "about 30 years in the future" and the main characters are "eternal hustlers, creative liars and wonderful con artists." The normal restraints of reality did not apply here, said Lund. She was free to add bizarre details to the story and mold the characters.

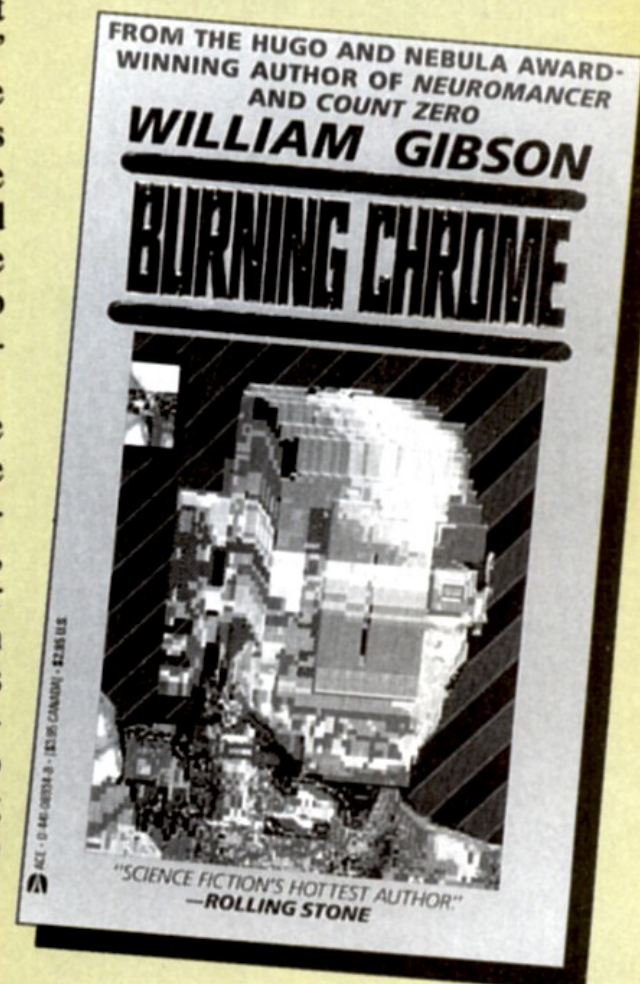
While on the surface, the pairing of Ferrara's streetwise sensibility with Gibson's cyberpunk chic may seem off-kilter, the two artists are not so far from each other. Both men delve into the lives of society's fringe elements. As for Ferrara's involvement, Lund (who met the director while starring in *MS. 45* as the title character) noted that the characters in *NEW ROSE HOTEL* "could've walked right out of [Ferra-

ra's] *BAD LIEUTENANT* and *KING OF NEW YORK*."

It was in *NEW ROSE HOTEL*'s female lead, Sandii, that Lund discovered the most complex character. "Sandii is the opposite of 'The Edge' that the character Fox is always seeking," said Lund. "Sandii has no edge, no borders, no angles. She is constantly transforming herself, always lying, but not out of malice—she works on an unconscious level, she's amoral—it's simply part of her makeup to lie. The characters are constantly spinning wheels of devouring bullshit. Fox and the male protagonist see themselves as the last great battlers against evil. The tragedy is that the woman is the harbinger of a new age where The Edge is gone."

A spokesman for Pressman would neither confirm nor deny that Ferrara is attached to the project, stating simply that "people are talking." Ferrara, a man of few words, confirmed that he is on the project. □

Another cyberpunk vision like "Johnny Mnemonic," both collected in Gibson's celebrated anthology.



larly for William and I," said Longo referring to his experience on the film. "We both have these other jobs. I'm an artist. He's a writer. We're unpredictable to the Hollywood folks."

Making his splash in the New York art scene of the '80s, Longo's paintings, drawings and sculptures have been shown in galleries the world over. His short film ARENA BRAINS, which he made in 1988, involved Ray Liotta, Eric Bogosian and Richard Price. To shoot JOHNNY MNEMONIC, he had to uproot his family and relocate to Toronto, resulting in his latest child being born in Canada.

"I was attached to this movie since 1988," said Longo. "I, along with another friend of mine—a woman who produced a lot of my early rock videos—wrote a couple of drafts of the script. Originally, it was going to be a \$1.5 million artsy-fartsy, whacked-out movie that we would shoot non-union. But we couldn't get a million and a half, we could only get, like, \$25 million," Longo laughed.

Longo and Gibson had long had a mutual admiration for each other's work, resulting in Gibson actually contributing some dialogue to a musical performance piece of Longo's. The director noted that when he read "Johnny Mnemonic," he just called Gibson up and said he'd

With J-Bone (Ice T), an Information-Age revolutionary Gibson added to flesh out the story to feature length.



**“It’s a little more meaningful than the regular action movie. We tried to put stuff in this movie the studio execs just didn’t get.”**

—Director Robert Longo—



Reeves and the download device that can read the data in his microchip-implanted brain, set to explode if the pre-set retrieval deadline passes.

like to direct it. "William is the first person I made the movie for," said Longo. "It's an incredible challenge to visualize language. William's books are incredibly visual. It gave me a lot of joy that he dug it. JOHNNY MNEMONIC is a little more meaningful than just the regular action movie. There were times when we tried to put stuff into this movie that the studio execs just didn't get."

Hollywood did not jump at the original black-and-white version Gibson and Longo conceived, and thus began a long and sometimes arduous journey for Gibson and Longo to see their vision through. "This film project has gone through a lot of changes," confirmed Gibson.

For Longo, working within the Hollywood system was "bothersome, interesting, intriguing, benevolent, corrupt... you know it's a whole life in itself," he said. "At times extremely frustrating to me. It's amazing, the amount of time I

spent on this film, that's only going to be an hour-and-a-half long. Then some asshole will review it for like an hour and destroy it. The only reason I want this movie to succeed is so I can have more control next time."

The TriStar Picture/Alliance production of JOHNNY MNEMONIC stars Keanu Reeves as Johnny, with a supporting cast that includes Dolph Lundgren and controversial rapper Ice-T. To expand the original short story, Gibson himself "opened" the film up to include a raft of new characters.

In an interesting bit of irony, Reeves replaced Val Kilmer in the role of Johnny. Kilmer, of course has gone on to replace Michael Keaton in the role of Batman in BATMAN FOREVER. "Val and I had problems," said Longo. "Val wanted to make a different movie than I wanted to make, and he eventually backed out of the project. I think it's great, though, that he's going to be the new Batman. "There were other people we were considering [af-

ter Kilmer left] and I kept saying Keanu, Keanu. Finally we got him. I met him, then William and I met him, and he was great. I think probably one of the most exciting points of the movie is when Keanu got dressed and got his hair cut—I looked at him and felt like I was in Stephen King's THE DARK HALF. The person we had been writing about the last ten years, all of a sudden, was standing there. It was really, extremely cool."

Summed up Longo, "JOHNNY is like the beginning of Gibson's world. On page 175 or something of the paperback version of [the Gibson novel] *Neuromancer*, Jane talks about Johnny, and it's really cool. What's really great about it is, the first story of William's is the first to come to the screen. Hopefully they'll let me do NEUROMANCER. I think I may have first crack at it. Let's see how the public does with this film." □

## Production

By Anthony P. Montesano

Being a visual artist himself, was it difficult for Robert Longo, the first-time director of JOHNNY MNEMONIC, to work with renowned production designer Nilo Rodis (POLTERGEIST).

"It was extraordinary," said Longo. "On the movie set, and in the daily activity, Nilo was the one person I trusted the most. He looked at my work and became real familiar with it; he became my 'integrity barometer.' He always made references in the set designs so they look like my work. We worked very closely together on the visualization of this movie.

"In fact, both Longo and Rodis deferred to writer William Gibson when it came to the production design. Rodis—who was not familiar with Gibson or Longo before working on the film—eagerly sought Gibson's

Production designer Nilo Rodis, who got his start working on THE EMPIRE STRIKES BACK in 1981.



# MNEMONIC DESIGN

*designer Nilo Rodis on realizing Gibson's future.*

input, admitting that this world had existed in Gibson's head alone for so long, there was no one better to help visualize it. Gibson, for his part was extremely pleased with the results Rodis achieved.

"The main set is extraordinary," said Gibson. "I only regret that audiences won't be able to see all the detail on the screen. Nilo is a genius."

Rodis, Gibson and Longo faxed drawings back and forth during the pre-production. "Robert [Longo] kept showing me movies—like *A TOUCH OF EVIL*—that were more stylish than design-intensive, to put me in the right frame of mind."

"We tried to keep everything almost like stage sets so if you shot the movie fairly simply the sets themselves would create the composition of the film," said Longo. "I stayed away from doing any tricky camera stuff, or creating an overtly stylish film. It's difficult to present the future because we've already seen it. So maybe we're already nostalgic for it. In that sense, trying to create the future has to do with the casualness of technology. So what you present is atmosphere. You use the future as something that you can view now, but in the more extreme terms."

Rodis agreed and attempted to keep a "consistency of logic to the design," as he approached the look for *JOHNNY MNEMONIC*. He and the director ultimately took a retro approach to the future, both agreeing that styles and look not only come in cycles but also are cumulative.

Said Rodis, "There are a lot of movies that are bad futuristic movies—I didn't like *DEMOLITION MAN*. I looked at movies like *ALPHAVILLE* and *BLADE RUNNER*, of course, but also *A TOUCH OF EVIL*, for its atmosphere. *JOHNNY MNEMONIC* could be set now, as far as I'm concerned." □



Johnny's street bodyguard and J-Bone take him to Night Town and the entrance to "Heaven," a low-tech haven for Information Age misfits. Below: Touring Heaven. Inset: Dina Meyer (l) objects when Ralfi (Udo Kier) suggests cutting off Johnny's head. With Pretty (Tracy Tweed) and Yomama (Falconer Abraham).



# STARGATE

**Director Roland Emmerich strikes a science fiction nerve.**

*By Tim Prokop*

In making STARGATE writer/director Roland Emmerich and writer/producer Dean Devlin set out to create a traditional epic with a futuristic setting. This blending between the old and the new is also apparent in the film's special effects which were achieved by combining the latest digital technology with traditional techniques borrowed from Hollywood's past. Their effort proved a boxoffice bonanza for MGM when released last October. To help Emmerich and Devlin determine the best effects technique for each shot, the filmmakers turned to special effects supervisor Kit West, who he had also worked with on UNIVERSAL SOLDIER. West, a former cameraman, has been creating special effects for over 30 years and contributed to epics such as THE BATTLE OF THE BULGE, RAIDERS OF THE LOST ARK, DUNE and THE RETURN OF THE JEDI. In the process, he has forgotten more about traditional techniques than many effects supervisors will ever know and also learned when to use modern technology to achieve the best result.

"I marvel at what I see these days in films like JURASSIC PARK, but I still wonder why a lot of the older tricks have gone by the wayside," said West. "People tend to say, 'Don't worry about that—we'll fix it up af-



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**Mighty Morphin' Power:** Jaye Davidson lurks under the metallic Egyptian visage of Ra, CGI morph by Hollywood's Kleiser-Walczak Construction Co.

Ra's pyramid spaceship on Nagada.

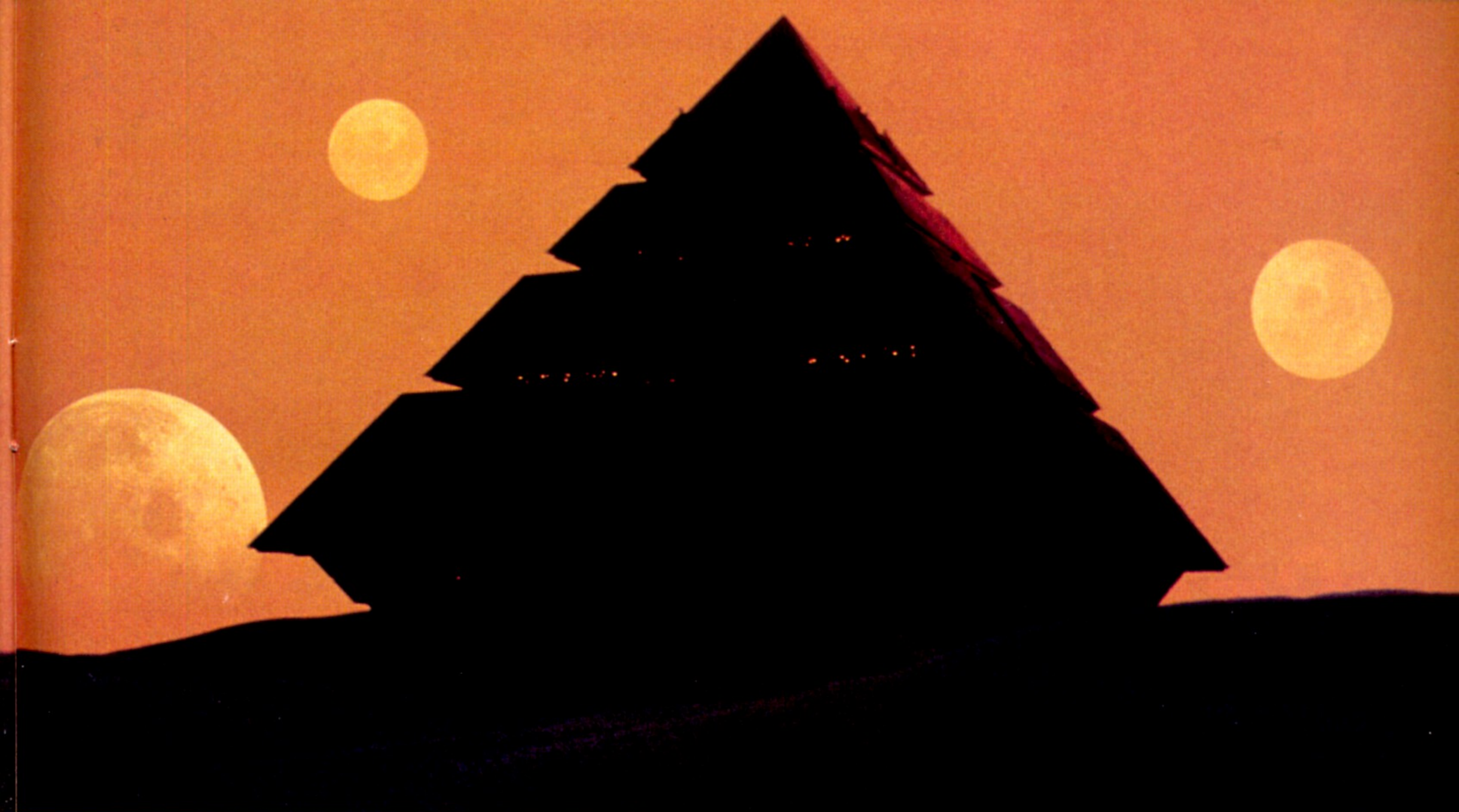
terwards.' But if you've got an understanding director and a good production team you can find other answers that work just as well."

The quest for these answers occupied over a year of West's time before principal photography had even begun, time that he considers very well spent in terms of putting the best results on the screen. "I came on the show in November 1992 and

CGI cast of thousands adds scope.







Emmerich wanted multiple suns in the sky, until he realized the lighting wasn't right on location in Arizona. CGI composite by Kleiser-Walczak.

finished in March 1994, so that gives you some idea of the complexity of this film," said West. "It took a tremendous team effort between miniatures, mechanicals, on-set effects and digital techniques to make this film look as good as it does."

West worked closely with Jeffrey Okun, digital effects supervisor for Kleiser-Walczak Construction, the effects house in charge of STARGATE's awe-

some CGI effects. The stargate lighting effects were achieved with a technique that was discovered through a lucky accident. "We did lots of experimenting with water boxes and mirrors, but couldn't find any way to create the right look until gaffer Austin Goss accidentally banged an 8k xenon light into a sheet of Mylar," recalled Okun. "The movement of the Mylar created the rippling light

we were after, so we set up a Mylar frame behind the stargate and shone very powerful lights on it while someone beat it with a stick. It was the simplest thing in the world, and it looks great."

The mercury-like stargate material from which the light emanates was created digitally by Frank Zitz using particle systems animation. "Roland, Frank and I went back and forth a lot of times until we finally arrived

at exactly the right look for the material and the way it moves," said Okun. "To create the reflections Frank and I worked out a mathematical formula that allowed us to position a second camera that gave us a perfect mirror image of whatever was going on."

When people and objects enter the stargate, they disappear into the 'liquid,' which was of course never present on the set. To obtain exact frame-by-frame data as people stepped through the prop, Okun and special effects production manager Tom Boland experimented with different laser systems. A harmless low-intensity laser was then mounted within the prop to provide an exact record of when each part of the actor's body passed through the stargate.

Frank Zitz then used this information to create three-dimensional CGI shapes within his computer that he digitally 'dropped' into the CGI stargate liquid to create wave-like ripples. "Frank spent a great deal of time sitting in his bathtub dropping things in the water to help him create the right look," laughed Okun.

The stargate leads James Spader and his interstellar band

The star travelers discover a Nagadan mining operation. CGI realism that sells Emmerich's science fiction ideas.





# STARGATE

## CGI EFFECTS

*Jeffrey Okun supervised CGI at Kleiser-Walczak.*

*By Tim Prokop*

The digital effects for STARGATE were created by Kleiser-Walczak, the company that created the effects for three Egyptian-themed film experiences that Douglas Trumbull produced for the Luxor Hotel and Casino in Las Vegas. Said writer/producer Dean Devlin, "We were very confident that

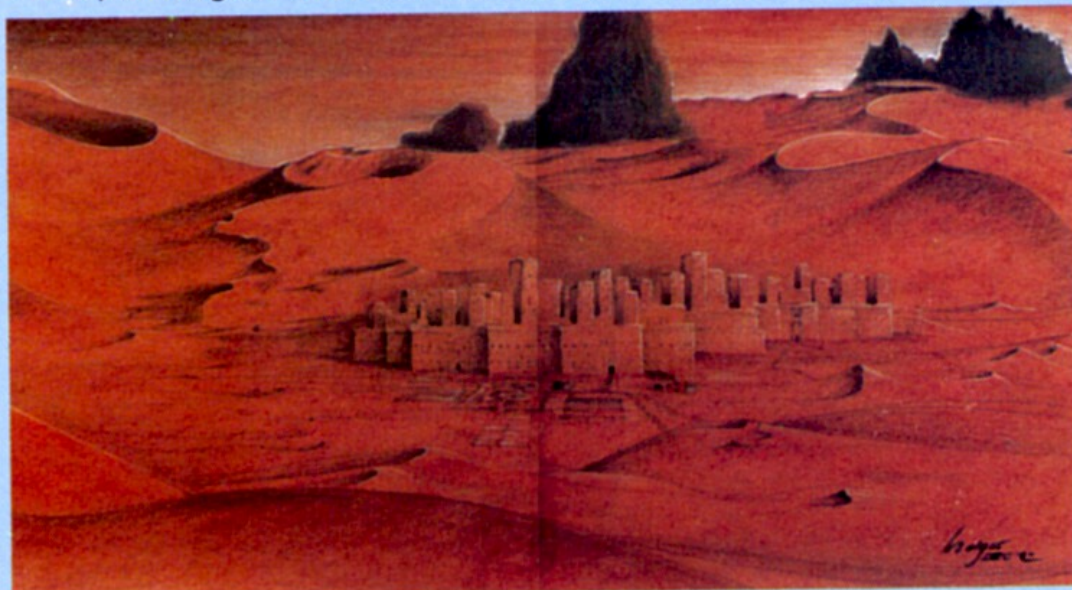
Kleiser-Walczak could do this film, but we wanted the digital effects for STARGATE to have a much more realistic look."

For their first foray into feature films Jeffery Kleiser and Diana Walczak brought in freelance digital effects supervisor Jeffrey Okun (THE LAST STARFIGHTER, DIE HARD 2, SHOCKER), a choice that met with instant approval from

James Spader, as Egyptologist Daniel Jackson, enters the stargate, a liquid mercury look inspired by the experiments of '40s filmmaker John Cutow.



Nagadan miners take the star travelers to their city, CGI composite by Kleiser-Walczak. Below: The first sketch of the town by production designer Holger Gross, showing the "bark rock" mountains that appear in the mining sequence.



Devlin. "It's strange but as soon as you mention the word 'digital,' people somehow think that the computers do the animation," said Devlin. "The computer is really just a much more sophisticated paintbrush—it all comes down to the artist who uses that tool. Jeff Okun assembled a first-rate digital team that included some of the best animators in the world!"

Okun worked hand in hand with special effects supervisor Kit West to determine when and where digital effects would be used, a lengthy process that resulted in substantial changes to the number of effects shots that Kleiser-Walczak were asked to contribute. "We were initially asked to provide 157 shots, but by the time we hit production, we were down to 53," said Okun. "When everyone started looking toward the finished film, it began rising again and the final figure will probably be between 350 and 380 shots."

Creating a suitably imposing look for the stargate proved to be one of the more difficult challenges that Okun and his team encountered on the film. "I knew that [director] Roland [Emmerich] wanted to base it on a liquid, but we were having trouble nailing down the exact look until I mentioned John Cutow, a director in the '40s and '50s," said Okun. "It turned out that we were both fans of his work, and in one of his films he created some really cool effects using pools of mercury, a look that we both agreed would be great for when the stargate is operating. To make it more interesting, we decided to digitally create a liquid that was even thicker than mercury, with a more pronounced meniscus and which is also highly reflective. We also decided that the stargate should leak light into the silo, so we blasted this intense rippling light through, which helped add tension to the scene." □

to the inside of a huge pyramid. When they venture out to the surface, they see three moons hovering above the pyramid, undeniable evidence that they have been transported to another planet. It was initially envisaged that three suns would accomplish the same story function, but after photographing the plates it quickly became obvious this would not work.

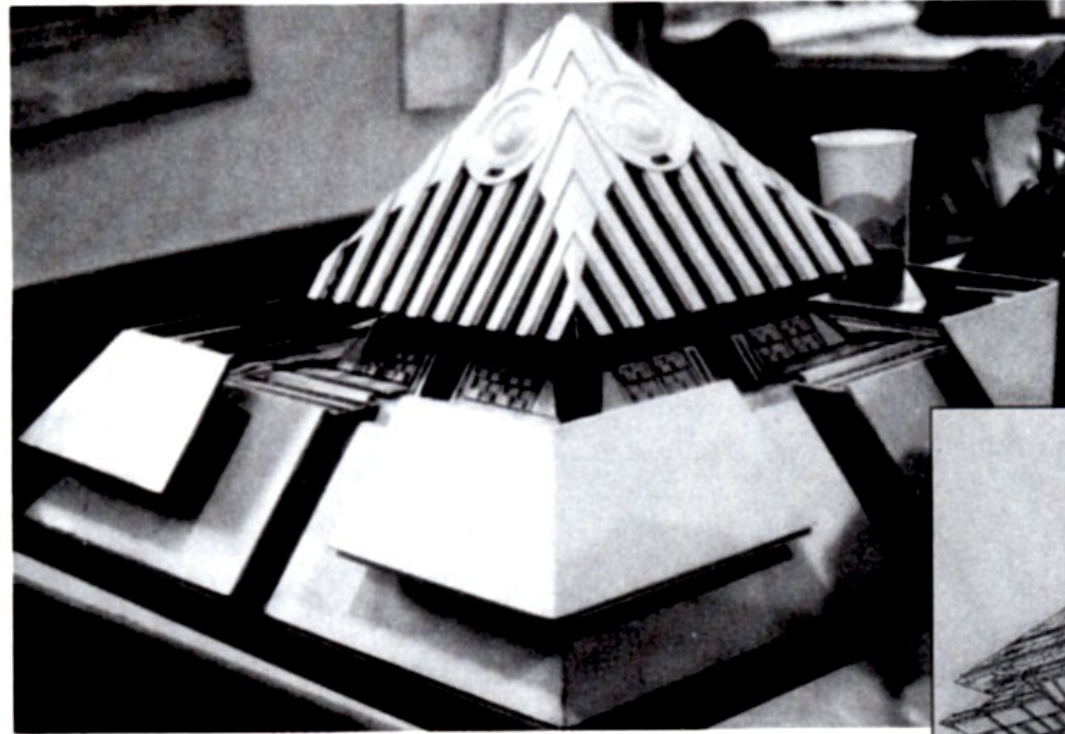
"The entrance to the pyramid was oriented so that the sun never goes behind it, so there was no way we could place three suns behind it and have the lighting match," recalled Okun. "Roland and I walked around depressed for a few days until the most amazing thing happened. We were filming in the desert and we had a beautiful sunset on the western horizon and a full moon at the eastern horizon. I suggested we make it three moons behind the pyramid, and Roland said that you can't see the moon during the day. I just pointed."

The moons that were then added to scenes throughout the movie are digital compilations of our own moon, oriented at odd angles and digitally manipulated so that they remain vaguely familiar without appearing to be an exact duplicate. The pyramid is another digital element, based upon plate photography of a five-foot model built by Greg Jein. Surprisingly, creating a believable pyramid proved far more difficult than creating the moons, even with the miniature.

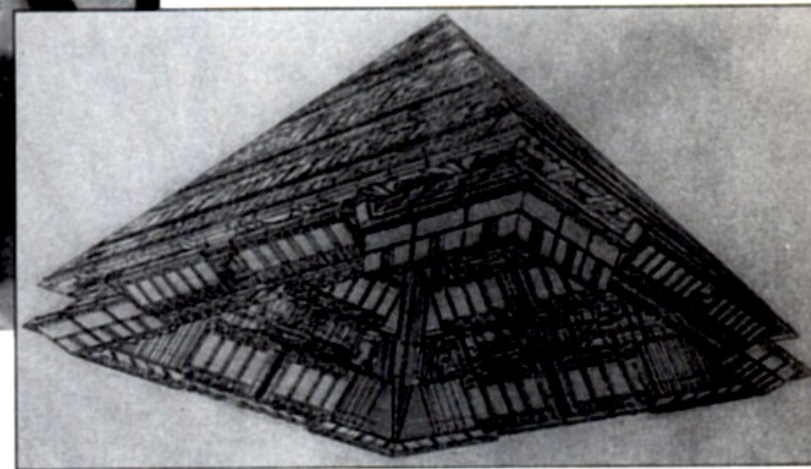
"Pyramids are very weird objects when you photograph them," said Okun. "Greg made a great model and I spent a day working out exactly where we had to position the camera, but it photographed horribly because of the angles that a pyramid has. We tried all sorts of orientations and lighting arrangements, but nothing worked."

Emmerich's solution was to have Jein build a larger, more detailed pyramid model that was placed within a huge miniature set. "It still looked phony for the same reasons that the smaller model didn't work," said Okun. "In the end we combined several photographed versions in our computers, and created false perspectives just to

**"I wanted to prove that you can do a movie with very big scenes for less than anyone expects," said Emmerich. "I think we achieved this."**



Art department model of Ra's spaceship, with panels covering palace at tip in down position. Inset: Detailed pencil sketch of the ship's art surface and high tech inner workings. Designer Holger Gross envisioned the ship on his first meeting with Emmerich.



make the pyramid look real."

While exploring their surroundings the party from Earth discover a huge mining site where thousands and thousands of people chisel a quartz-like substance from rocky cliffs. Long lines of people and strange beasts of burden criss-cross the sand as they carry the rock to a huge tent that serves as shelter for the miners. Once the digital people were added to the scene, a proprietary program defined the way that they would move and interact with each other.

"We basically establish a set of rules that determines how each digital element will react to those around it," said Okun. "If you need all these digital people to walk through the gates of Nagada, you pull one element through and the other points follow. In the old days all the points would follow along the same very specific path, but now we assign gravities so that they are repelled by something like the walls of the gates and attracted by something else. This causes them to randomly mingle and push and shove, just like people in a real crowd."

Kleiser-Walczak created dig-

ital buildings that extended Nagada by photographing the live-action sets from a wide variety of angles, and compositing the buildings in layers to gradually build an entire city. "Some of the shots became incredibly complex, because we also had to add a mountain range in the background, sand dunes, dust, smoke and huge crowds of people," said Okun. "By the time we were finished some shots had over 100 layers to them, but nobody will ever pick them out as effects because we used photographic images."

To give a more other-worldly look to the scene, the background mountain range was subtly manipulated in the computers at Kleiser-Walczak. "We leaned them off to the right instead of having them straight up and down to give a slightly off-kilter feeling to them, without exaggerating it so much that it would appear unrealistic," said Okun. "This is the real advantage of working digitally—Roland can walk into a room and in real time just move stuff around until he's happy with the way it looks."

The massive pyramid-shaped spaceship that lands Ra,

Anubis and their Horus cohorts was a five-foot high model which was shot onstage at Chandler Studios, and digitally composited to green-screen shots of the actors as they watch it land. The power source for the spaceship, which Emmerich wanted achieved as a practical effect, posed considerable problems until Okun suggested they use the Mylar solution that worked so well for the stargate.

At the height of the film's climactic battle, Ra calls in futuristic aircraft shaped like hawk wings that are equipped with powerful explosives. The gliders fly above the immense crowd firing their weapons and

creating havoc among the hapless people milling below them. Given that the explosions take place in the midst of some of the largest crowd scenes ever filmed, safety was the paramount concern for Kit West.

"When I'm working on a film, my motto is always 'better safe than sorry,'" said West. "There were over 1,500 extras as well as dozens of stunt people and we had to know exactly where everyone would be in relation to our pyrotechnics. The explosions were set off by special effects artists dressed as extras who were right on the spot to make sure nobody was in the firing line except the stunt people." Up to half a dozen nitrogen rams were buried in the sand at carefully predetermined points around each explosion to hurl the stunt people through the air as the blasts were set off.

In STARGATE, it is the scenes, rather than the individual special effects that are eye-popping. Explosions, space weapons, and hordes of people have all been seen before, but they are seldom combined on such a grand scale. In similar fashion, the real success of the digital effects is that they allowed Em-

# STARGATE

## PRODUCTION DESIGN

*Holger Gross made Emmerich's vision a reality.*

By Tim Prokop

The attraction of production designer Holger Gross to *STARGATE* is understandable. The film spans 10,000 years and combines an incredible array of different environments, many of which are found on another planet, a fact which gave Gross ample opportunity to be creative.

"It was a chance to design things that were completely new, without having to match reality, and projects like this don't come along very often," explained Gross. "I've never been a fan of space movies, but I really liked *STARGATE* because it is science fiction with an historic touch, without being an Egyptian period piece which has been done before. It has a whole range of different looks that made it a very exciting film to work on. It was a designer's dream."

One of the most interesting aspects of Gross' production design is its smooth blending of high-tech elements with countless variations of Egyptian art and architecture. For the artistic detail, director Roland Emmerich wanted to do far more than simply copy Egyptian art. "We wanted it to be a parallel development which has Egyptian elements but which has developed in its own way over the last 10,000 years," said Emmerich.

The differences, while subtle, are apparent in Gross' designs for the sets as well as the countless hieroglyphics and bas reliefs that adorn them. "We created our own symbols on computers by taking Egyptian hieroglyphics and playing around with them to make them more abstract, but not taking them so far that their origin wouldn't be clear," said



Production designer Holger Gross, illustrator Derek Gogol and director Roland Emmerich plan their strategy with an early art department model of the mining pits.

Gross. "It was a very fine line, and an incredible amount of work went into creating all this information. We had to beef up the memory of our computers to store everything we needed."

Gross based the imposing surroundings of Ra's spaceship on illustrations of the interior of Egyptian pyramids, incorporating such features as a false door in his design. "In Egypt false doors were built in burial chambers so the spirits and gods could pass through them," said Gross. "I placed the false door directly behind the duplicate stargate, because they worked very similarly in a lot of ways."

The actors exit Ra's pyramid through a massive stone structure 90 feet long and 30 feet tall that was built in the desert near Yuma, Arizona. A 120-foot-long stone ramp leads between two huge obelisks into a sandy bowl which later becomes the site of some of *STARGATE*'s most spectacular crowd scenes when the locals battle against their enslavers.

"We went scouting until we

found this huge sand dune and built the entrance to the pyramid right up against it," said Gross. "We had a topographical survey done so I could plan the set and orient it for the best lighting and shadow but the unknown factor was how much the dune would move, because our sets would not." To allow for the possibility that the dune might bury portions of the set during the months between the start of construction and filming, Gross designed it to be partially buried

from the outset, a decision which also saved money on its construction. The realistic stone textures that help give an authentic feeling to the entrance were the result of an extensive search by Gross and the location manager Kenneth Fix. "We looked everywhere between Los Angeles and Yuma to find the right rock surfaces," recalled Gross. "Then we drove a specially equipped truck out, sprayed silicon over the rocks and took imprints. It was a pretty expensive process, but it paid off because we reused them in so many places."

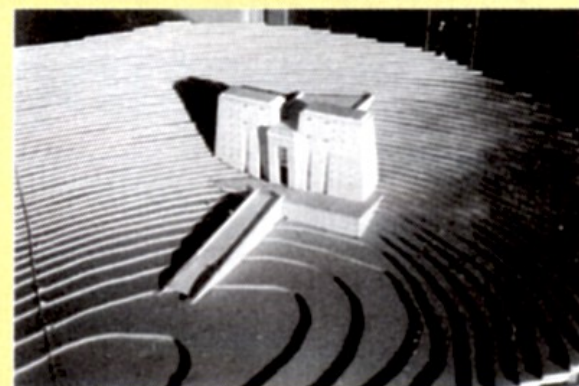
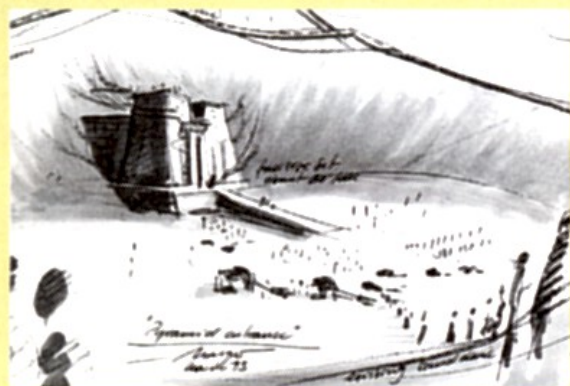
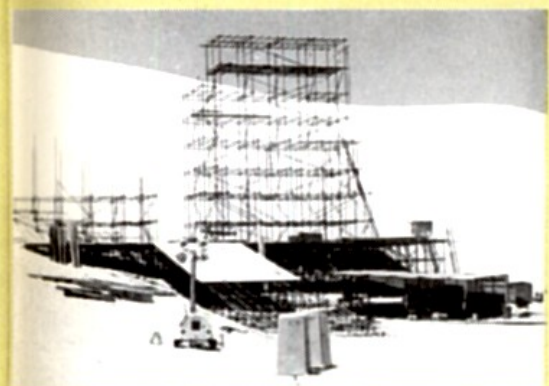
The enormous city of Nagada, where the local populace live, was created through one of the largest exterior sets ever built, consisting of 12 70-foot-tall towers joined by timber bridges that flank the entrance to the city. "The city was supposed to be built from mud and boulders, so we created Nagada using sandstone textures and silicon impressions for boulder walls that gave us a natural look that we couldn't have created with an army of sculptors," said Gross.

To reduce the construction





Filming pyrotechnics at the entrance of Ra's pyramid, a facade constructed against a sand dune in Yuma, Arizona. Below: Beginning construction with scaffolding and pylon blocks (l); Gross' design sketch; topographical model showing sunlight position (r). Models were done for each half-hour of sunlight to choose the best angle and position for filming.



time on location, the flats were fixed to the scaffolding in a warehouse in Yuma assembled on location. "Just getting all of the scaffolding to the location was a huge task," recalled Gross. "To get the trucks in, we had to build our own mile-long road across the desert, using expandable plastic that the army used in 'Desert Storm,' a term that pretty well describes our adventure," laughed Gross. In addition to the heat, the construction crews had to contend with frequent severe sand storms.

One of the most interesting and unique designs that Gross created for STARGATE is that of the spaceship which lands Ra

(Jaye Davidson), Anubis and his cadre of Horus guards upon the planet. "The very first day I met with Roland, I started scribbling shapes for the spaceship and all of them were pyramids," recalled Gross. "It was a look that had never been used before and it blended very nicely with the theme for the film. I think it would have seemed very strange if this high-tech spacecraft with things hanging off of it suddenly landed in this low-tech environment."

Gross created a series of increasingly detailed wooden models of the spaceship, complete with sliding panels, that served as the basis for the five-

foot-tall miniature which was built by Greg Jein. "I went back to my old architectural textbooks to figure out how the exterior pieces would slide down to reveal the palace," said Gross. "I studied architecture, but I never realized how complicated the pyramids are until I had to build one, especially when all of these angles start sliding and moving."

Ra's palace, the imposing centerpiece of the spaceship, was the largest interior set created for the film, 240 feet long and 40 feet wide with 50 foot-high pillars, enormous statues of Egyptian gods, incredibly detailed wall panels and a surprisingly small throne. A complex criss-cross pattern of radiating lines known as the 'cobweb' cuts across the intricate symbols and hieroglyphics, enormously difficult to achieve for a set that consists of hundreds of wall flats, with each matching piece routed, molded and cast separately.

"I think that Holger designed some of the most spectacular sets ever seen in films and the whole art department did an incredible job," said writer/producer Dean Devlin. "Everything looked beautiful and elegant and it was all done at bargain basement prices."

Filming Ra's throne room with a motion control camera rig for effects shots. Below: Long shot into throne room, sketch by conceptual artist Oliver Scholl. Gross modified actual Egyptian motifs and wanted the throne room to feature the pyramid's angular geometry but abandoned the idea for budget reasons.

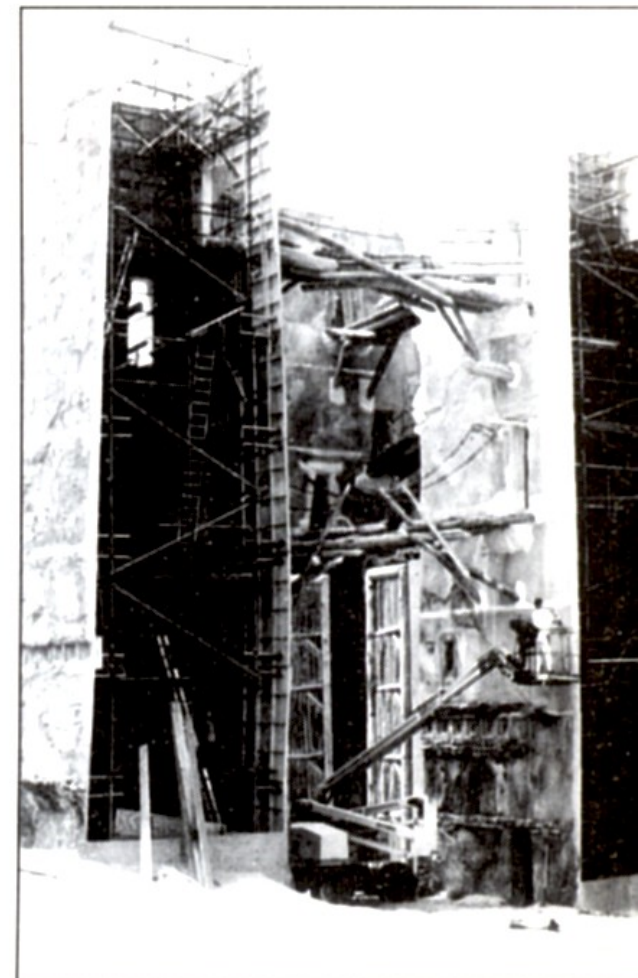


merich to maintain tremendous scope throughout the picture, by remaining indistinguishable from the real thing.

Emmerich is justifiably proud of the fact that STARGATE was completed on time and on budget. "I always feel very responsible for the budget and it's my pride to stay within it," said Emmerich. "It's sometimes painful having to cut things back. The budget for STARGATE wasn't small but it was far less than anyone said we could make it for. I wanted to prove that you can do a movie with very big scenes for less than anyone expects and I think we achieved this."

Looking back, Devil interprets the difficulty he and Emmerich experienced in the four years it took to get STARGATE made as a positive sign. "Most of the films I fell in love with were films nobody wanted to make—E.T. was put in turnaround at one point—every company in town rejected STAR WARS and the same was true about BACK TO THE FUTURE," said Devlin. "Let's fact it, imitation is the sincerest form of Hollywood and when you try to create something unique, everyone gets scared. But when it works, you've redefined the genre and that's what we tried to do with STARGATE. This isn't a cynical attempt to jump on someone else's bandwagon and make a hit movie—it's a labor of love."

Nagada rises in the desert, as the towers of the city rise as facades supported by pipework scaffolding.



# Jan Svankmajer

## Puppetry's Dark Poet

**An interview with Czechoslovakia's master of arresting fantasy imagery.**

*By Jeremy Clarke*

To Czech surrealist Jan Svankmajer, stop-frame photography, live-action movies and marionette puppetry are merely different tools for artistic expression. Like its precursors—25 shorts, the 1989 MTV bumper FLORA and the feature-length ALICE—his latest film (and second feature) FAUST moves effortlessly between these and other forms of illusionist filmmaking. But try and talk to him about technique and you soon run into a brick wall. Despite being a consummate technician, Svankmajer never al-

lows that side of his work to assume a greater import than the whole. "I don't approach the film from a formal side. I go for content," he said. For content, read a unique, nightmarish and poetic vision: any groundbreaking use of technique is purely incidental.

The Faust myth, the subject of his latest film, traditionally concerns a man who sells his soul to the Devil in the hereafter in exchange for the gratification of his every whim in the here and now. Various versions have graced theatres, opera and folk puppetry through such illustrious names as Marlowe, Goethe and Grabbe. Svankma-

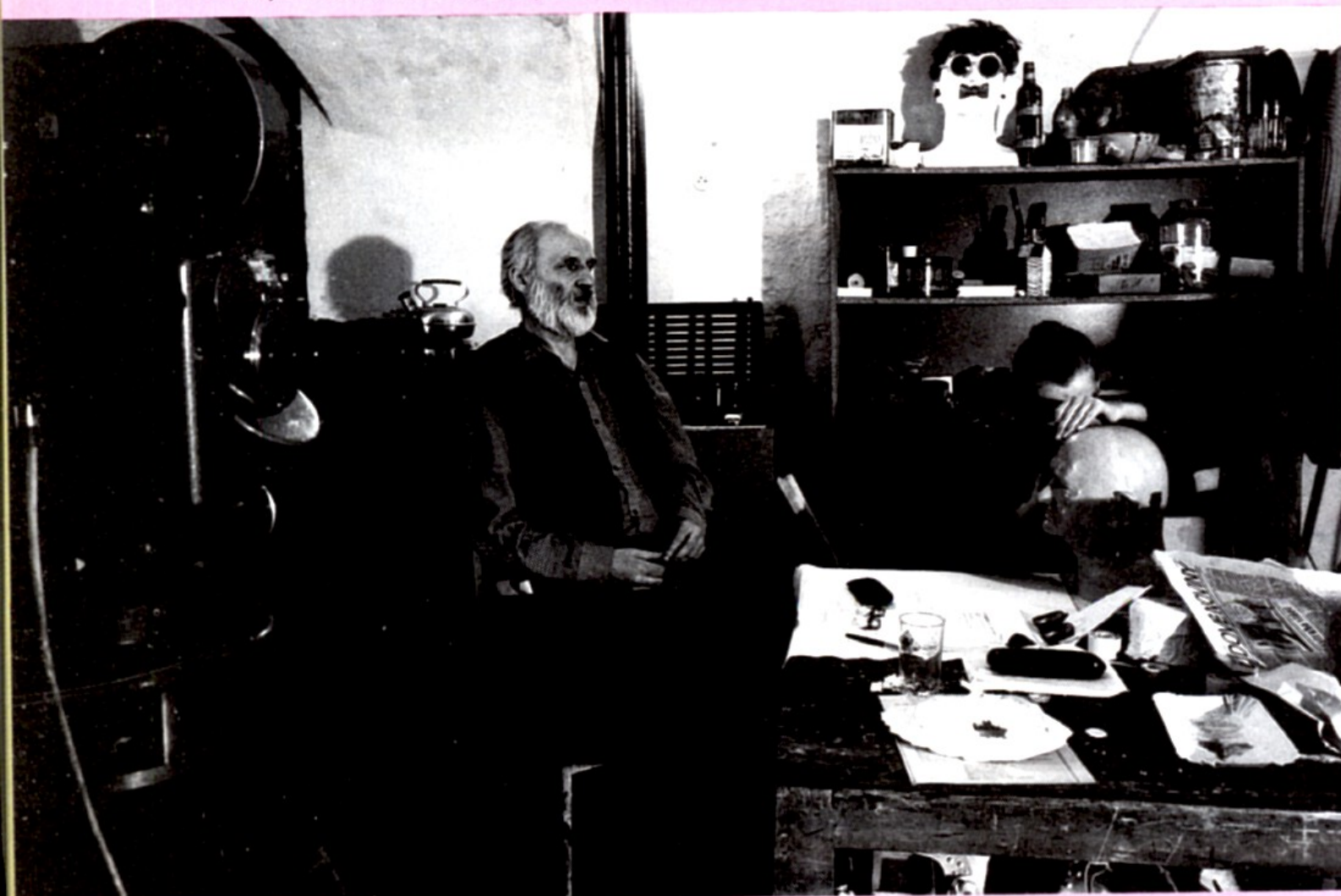
jer's take on the tale centers around an Everyman figure (renowned Czech actor Petr Cepek) transformed into Faust at an old theatre building where he dons makeup and costume to appear in a stage version of the myth—which subsequently extends back into his life offstage.

While the film liberally employs excerpts from each of the above sources, Svankmajer denies attempting his own production of this civilization, which we know to be sick. Where the cycle of a civilization is drawing to a close, it returns to its founding myths and tries to find new interpretations of them."

Reinterpreting such myths is familiar territory to Svankmajer, a number of whose films (including, curiously, both features) are based (albeit loosely) on pre-existing texts. ALICE, like his short JABBERWOCKY, is inspired by Lewis Carroll, THE FALL OF THE HOUSE OF USHER and THE PIT, THE PENDULUM AND HOPE by Edgar Allan Poe, THE CASTLE OF OTRANTO by Horace Walpole. Svankmajer talks of having his own personal mythology to which these authors belong, claiming he doesn't do literary adaptations as much.

"There wouldn't be any purpose," he added. "The works themselves are perfect whether we take the works of Edgar Allan Poe or Lewis Carroll, I can't add anything more to them by translating them into another medium. I consider that ridiculous. I filmed my *feelings* of Lewis Carroll and Edgar Allan Poe when I met up with their works because my memory's very selective—and the selection is highly subjective. I've accepted the themes and contents of these authors as mine. When they create a dominant notion for me, those elements of

Svankmajer, filming DIMENSIONS OF DIALOGUE (1982), in his studio in Prague. His latest film, FAUST, his second feature, caps a 30-year career as one of filmmaking's most distinctive artists.





The puppets of Svankmajer's *ALICE* (1987), his first feature. In his radical interpretation of Lewis Carroll, Svankmajer jettisoned Victorian charm for night-world starkness, stripping away Carroll's comforting whimsy with disturbing imagination.



The clay heads of *DIMENSIONS IN DIALOGUE*, one of Svankmajer's best-known shorts. The life-sized figures make love, produce unwanted offspring and then claw each other to pieces. The figures are actually plasticine.



# Svankmajer

*A retrospect look at the amazing oeuvre of the Czech fabulist.*

By Dan Persons

Amazing to think that three decades have passed since Czechoslovakian fabulist Jan Svankmajer perpetrated his first film, *THE LAST TRICK OF MR. SCHWARZEWALD AND MR. EDGAR*. Amazing to think that, 30 years later, he's still at it, mixing equal handfuls of classical texts, black humor, found-object animation and a surrealist world view to come up with the feature-length *FAUST*. The man to whom other animators defer in tones of both awe and envy has grown in textual depth and filmic ambition with the ensuing years, yet from the very start, Jan Svankmajer proved himself a visionary able to etch each frame with imagery so powerful it seemed sprung from the raw elements of dreams.

Granted, the dueling magicians of *THE LAST TRICK* (1964) and the suicidal puppets of *PUNCH AND JUDY* (a.k.a. *COFFIN NAILS*, 1966) play their roles out in modest environs. Yet, in early shorts such as these, Svankmajer's riveting visual style—composed of a patchwork of antique illustrations, clockwork mechanisms, and hand-hewn props—as well as his uniquely Eastern European embrace of mortality and decay, are already in place. Galvanized by 1968's *Prague Spring*, and the Soviet Union's subsequent crushing of the budding democratic movement, Svankmajer created *THE FLAT* (1969)—a surreal nightmare in which the trapped inhabitant of an animated apartment finds himself thwarted at every move—and continued his rage against repression and authority with such films as 1971's *JABBERWOCKY* and 1983's *TO THE CELLAR*. In the incredible *DIMENSIONS OF DIALOGUE* (1982), he satirized the inevitable breakdown of human communication with vignettes that had figures of clay, vegetables and cooking utensils immersed in figurative and ever escalating wars.

Carrying the expanding scope of his film technique to a feature-length project, Svankmajer created 1987's *ALICE*. An adaptation of Lewis Carroll's *Alice in Wonderland*, *ALICE* jettisoned Victorian charm for night-world starkness, sending an unflappable child protagonist into a realm in which Carroll's comforting whimsy was stripped away to reveal jam jars larded through with thumbtacks, the white rab-



Surrealist world view, the talking fruit head of *DIMENSIONS IN DIALOGUE*, found-object animation.

bit unmasked as a stuffed figure hemorrhaging sawdust with every move, and the mad tea party transformed into a clockwork puppet show running wildly out of control. Acknowledging the fine line separating childhood from savagery—the film ends with the scissor-wielding girl eagerly awaiting the white rabbit's return—*ALICE* remains one of the most radical interpretations of the classic tale, and, strangely, one of the most successful.

The U.S. release of *ALICE*, along with the traveling presentation of his short films: *JAN SVANKMAJER, ALCHEMIST OF THE SURREAL* (subsequently collected into a videotape anthology by Kino Films) crystallized interest in the filmmaker. MTV commissioned an animated bumper (1989's *FLORA*); Svankmajer himself seemed to go mainstream with the same year's *DARKNESS, LIGHT, DARKNESS*, a sort of attempt at Svankmajer Lite, which succeeded in making the cut of several touring animation fests. The dark edge returned in 1990's *THE DEATH OF STALINISM IN BOHEMIA* and 1992's *FOOD*, the former celebrating the fall of the Soviet Union with a war of animated portraits, the latter pondering the price of that freedom in a series of vignettes that had pixilated actors picking up knives and forks to tuck into portions of their own anatomies.

The walls fell, but Svankmajer, along with many of his neighbors, remained too close to the resulting deprivations to find much cause for celebration. *FAUST* (1994) captured the sense of a world turned upside-down in an elaborate film-within-a-play-within-a-puppet-show-within-an-opera-within-a-movie. Realities morphed from street curb to forest to stage set, while the protagonist, a nameless nine-to-five reluctantly cast in the role of the cursed alchemist, enacted subtexts that summoned to mind the accommodations citizens strike with their governments, as well as the bargains filmmakers cut with their distributors. Bleak, funny, occasionally confusing, Svankmajer's most recent work demonstrates that, after 30 years, the dark master of the surreal has not lost his edge. Celebrating his 60th birthday this year, Jan Svankmajer has proven himself worthy of the regard accorded to Bunuel and Dali, an accomplished conjurer whose visions promise to challenge audiences for decades to come. □

the original that remain on the periphery, that's my selective memory."

Poe's *The Fall of the House of Usher*, for instance. Svankmajer read as a 12-year-old and remembered little. "Mostly 'the mud, the mud,' which became one of the dominant features in the film." For his short *THE FALL OF THE HOUSE OF USHER*, Svankmajer used real clay (mixed with earth) as a raw animation material, the only time he has done so. A memorable sequence has the name "Madeleine" carve itself in that clay by the magic of stop-motion. The entire film is done without any figure whatsoever.

The poem, "The Enchanted Castle"—about somebody going mad—is used as a smaller film within the larger whole which Svankmajer considers "a tactile interpretation of a poem." For this reason, instead of letting an animator execute the sequence, his usual practice, he animated it himself "to imbue it with the feelings inherent in the gesture, to make it as authentic as possible and to stop it being merely a technical matter."

*USHER* marked Svankmajer's first film following a period between 1973 and 1980 when the then Iron Curtain Czech authorities banned his working in film as a consequence of petty disagreements over 1973's *LEONARDO'S DIARY*. A longstanding member of the Prague surrealist group happier to be called "surrealist" than "filmmaker," Svankmajer shifted sideways during the ban into other artistic media he described as "tactile experiments." These he incorporated as "tactilism transmitted by vision" into not only *USHER*, but also *THE PIT, THE PENDULUM AND HOPE* (1983) and the second of three sections in *POSSIBILITIES OF DIALOGUE* (1982).

Arguably the most terrifying tale ever committed to celluloid, *THE PIT, THE PENDULUM AND HOPE* features a victim of the Inquisition (with whom the audience is identified through surprisingly effective use of subjective camera) enduring tortures which include a knife blade which unexpectedly pierces a hand from behind an advancing metal wall on rails as the prisoner attempts to halt its progress, described matter-of-factly by its maker as "about torture as a form of tactilism." Not, perhaps, the feelings of the tortured victim?

"There's a further tactile element at the moment of being tattooed," Svankmajer enthused, excited at a subject obviously dear to his heart. "The pain belongs to the ritual of initiation. That spiritual basis of tattooing is what interests me."

The second section of *POSSIBILITIES OF DIALOGUE* (aka *DIMENSIONS OF DIALOGUE*), one of Svankmajer's best known shorts, has a couple of highly detailed, life-sized grey clay figures making love, producing an unwanted offspring and then clawing each other to pieces with their hands. The figures look like clay, but are in fact plasticine. Not the colored bars you can buy, but rather the offcuts left when the



company cleans their machines. Svankmajer noted most viewers believe it's clay.

Having successfully reworked POSSIBILITIES OF DIALOGUE's plasticine masquerading as clay to portray a room entered by self-assembling disembodied limbs (DARKNESS, LIGHT, DARKNESS 1989) and body parts served us as restaurant dishes (FOOD, 1992), Svankmajer takes the technique out again in FAUST. Here he initially conjures up a golem resembling a baby out of the stuff before the eyes of Petr Cepek only for the actor to pound the creature to pieces DIALOGUE fashion, before later redeploying the material as the demon Mephistopheles appears before Cepek and disturbingly morphs into a three-dimensional plasticine image of Cepek's head.

Yet Svankmajer swiftly rebuffs any suggestion that FAUST merely assimilates imagery from previous Svankmajer works, "because I don't take plasticine like a formal element, but use those elements that I consider as being indispensable and the right things to use."

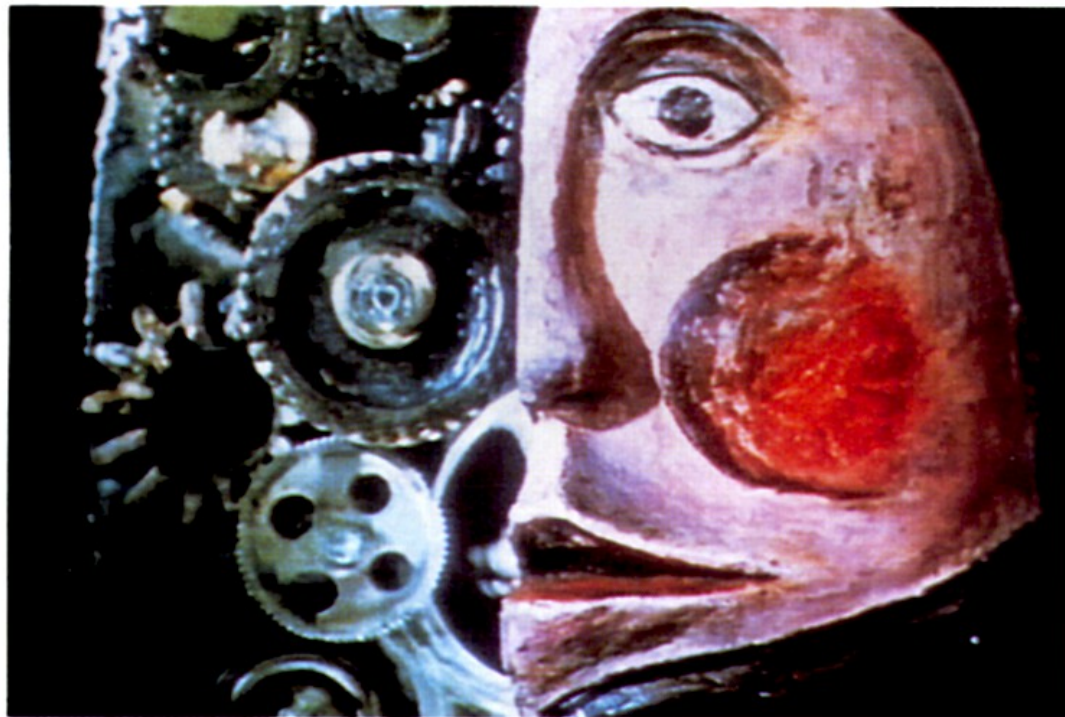
Nevertheless, Svankmajer admitted certain obsessions do keep creeping through into the film. "I don't even know about it sometimes," he confessed, recalling the visit of himself and wife Evan Svankmajerova, art director of FAUST, to the surrealist group. Without any prompting, up comes one major Svankmajer obsession: the subject of food. "They said, 'It's full of food again.' I said, 'What do you mean, what food, what food?' Then I went back to FAUST and saw all these scenes full of food.

"That's where I have to say, well, that's interesting, because it's not only figures that keep coming back, but also props, locations, actors. If one was to cut off all the credits and titles and everything...stick 'em all together and just make one film and let it run from beginning to end, it would be coming back to motifs that would make a very interesting long film which I'm convinced would have some meaning."

Puppetry is another such obsession reaching as far back through Svankmajer's oeuvre as 1966's PUNCH AND JUDY (aka THE COFFIN FACTORY), a ten-minute wonder in which two glove puppets (one resembling the Mr. Punch figure) club each other to death for ownership of a (mostly live-action) guinea pig. This recalls Svankmajer's Prague training. He followed four years at the Institute of Applied Arts with a period at the Academy of Performing Arts' Department of Puppetry.

By way of contrast, FAUST eschews

**"All of my films move between slapstick and horror," noted Svankmajer, "because our civilization moves on that level, not a merry form of humor."**



Antique clockwork mechanisms: THE LAST TRICK (Svankmajer's first short) established his uniquely Eastern European embrace of mortality and decay.

glove puppets in favor of marionettes. They come thick and fast, rolling as detached puppet heads through ornate gardens to appear before Cepek as life-sized, full-bodied apparitions against a dark backdrop with glimpses of hands operating their strings. Marionette devils taunted by a puppet jester run outside into the street. When Cepek's Faust later visits the King of Portugal, they play complete scenes in the open air. A final battle for Faust's soul between angel and devil marionettes features additional miniature hordes of both varieties. Stranger still is Faust's own incarnation as marionette—encasing his head in that of the puppet or finding his body hung up out of use after playing a scene.

Svankmajer previously employed marionettes on 1970's DON SHAYN (aka DON JUAN). However, while he admits formal similarities between the film's puppet passages and FAUST's, he's quick to stress a

huge difference in meaning between the two: in FAUST alone are the hands that manipulate the marionettes visible. Svankmajer considers Faust's being physically locked up in living form inside a marionette mask prior to transforming himself into a puppet a further development from DON SHAYN—and an important one. "DON SHAYN has one direction: the marionette puppet is used in FAUST to exploit many more different levels of meaning because it's combined with live actors, which isn't the case in DON SHAYN. You enter a different level, we suddenly have figures like a little jester running out into real people in a normal, everyday street—a completely different character."

While never intended as another Mr. Punch, FAUST's amoral, buffoonlike and lowlife jester is intended as somewhat similar. "Punch also behaves amorally in Punch and Judy," commented Svankmajer. It would be misleading to describe Svankmajer's films as comedies, although they are laced with dark humor. FAUST, for example, suddenly transforms its opera stage into an open field where performing ballerinas break for a nap, are gazed at by a lascivious camera before being forced to run for cover by a sudden thunderstorm. Elsewhere, as Faust conjures Mephistopheles, a security guard breathlessly pursues a flaming wooden wagon of hay, resulting from their contact.

FOOD (1992), Svankmajer's celebration of the fall of the Soviet Union, pondering the price of freedom in a series of vignettes that had pixilated actors stick knives and forks into portions of their own anatomies.

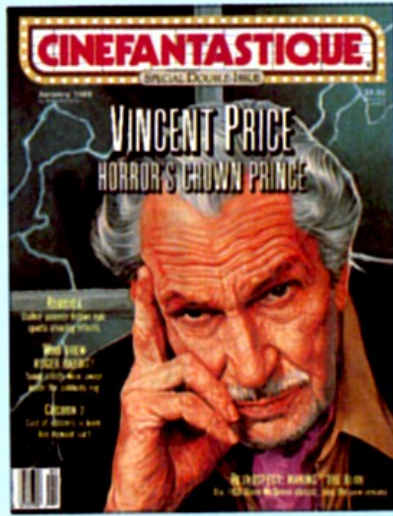


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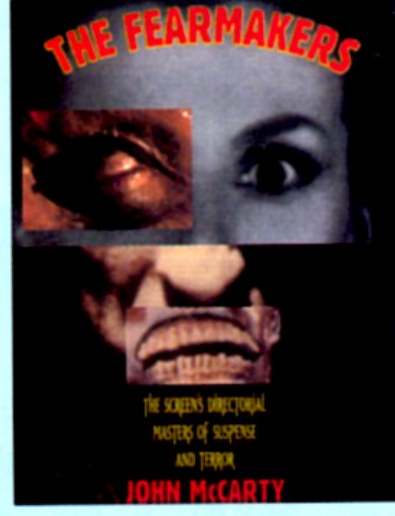
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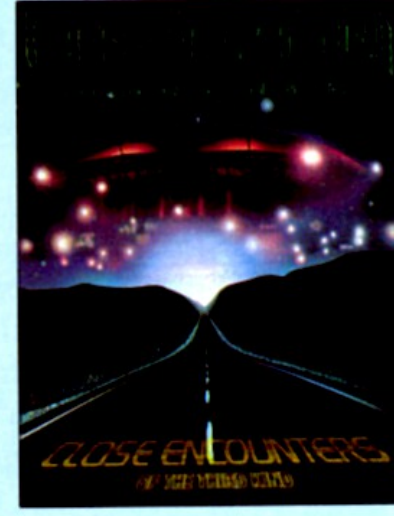
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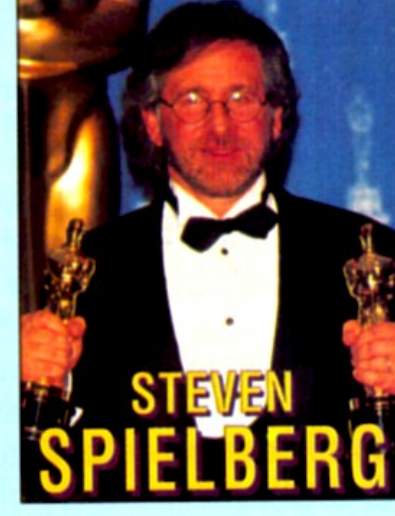
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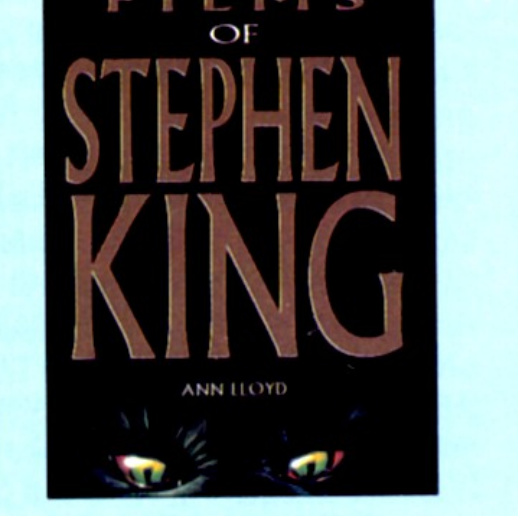
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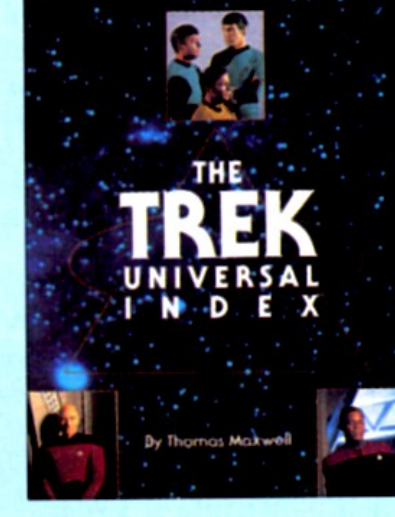
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# REVIEWS

## FILM RATINGS

- Must See
- Excellent
- Good
- Mediocre
- Poor

### ALIEN NATION—DARK HORIZON

Directed by Kenneth Johnson. Fox TV. 10/94, 120 mins. With: Gary Graham, Eric Pierpoint, Michele Scarabelli, Terri Treas.

ALIEN NATION was one of the finest science fiction TV series ever, and it was a major blow when it was cancelled at the end of its first season, which concluded with a cliffhanger where several of the likeable regulars were at death's door. Fox has managed to round up all the regulars and, wonder of wonders, recapture the family camaraderie of the series, while encompassing a plot which resolves the cliffhanger and goes beyond it.

The script by producers Diane Frolov and Andrew Schneider contained many wonderful touches, such as the sight of leads Gary Graham and Eric Pierpoint singing "Do You Know the Way to San Jose?" to Pierpoint's ailing wife (Michelle Carabelli), hospitalized amid chickens and kittens to provide an atmosphere conducive to recuperation.

Pierpoint clearly has the role of a lifetime in the emotional alien cop, and the entire cast easily slid back into the warm interactions which made the series so watchable. I confess to having forgotten details of the backstory, but I thought the Tenctonese aliens had been enslaved by another race which used Tenctonese overseers to control the slaves. All the villains in the TV movie seemed to be Tenctonese, which is puzzling. The computer-generated spaceships looked fairly fakey, as well, but hardware was never what this series was about. Certainly this was a satisfying gift to fans, giving rise to hopes the series may continue as TV movies. ●●●Judith Harris

### CYBER TRACKER

Directed by Richard Pepin. Imperial Entertainment (video). 11/94, 91 mins. With: Don "The Dragon" Wilson, Richard Norton, Stacie Foster.

Twenty years in the future: a high-tech corporation, in league with a crooked senator, has created a series of android "trackers" who hunt down—and execute—criminals. A Secret Service agent (Don "The Dragon" Wilson) is framed for murder by the cabal and becomes a tracker's target. On this flimsy ROBOCOP and TERMINATOR-inspired plot, director Pepin and star Wilson have managed to hang uncounted car wrecks, explosions, shoot-outs and martial arts fights, almost literally without respite. All of these pyrotechnics almost manage to hide the lack of humor, characterization and rational plot-line. "Never a dull mo-



A blind peasant (Richard Briers) shows the Creature (Robert DeNiro) the only kindness he's ever known in MARY SHELLEY'S FRANKENSTEIN.

ment" is an adequate description of this flimsy but entertaining trifle. Production values are good but the s-f effects are rudimentary. ●David Wilt

### ED AND HIS DEAD MOTHER

Directed by Jonathan Wacks. Cinemax (Cable TV). 10/94. With: Ned Beatty, Steve Buscemi, John Glover, Miriam Margolyes.

Ed (Buscemi) is a mama's boy who, a year after her death, is still longing for the return of his mom (Miriam Margolyes). Into his life comes sleazy salesman John Glover promising to bring Mom back for a thousand bucks. Costs quickly escalate when it turns out Mom's been an organ donor and her remains are in pieces, but technology overcomes this and, once again, Ed and Mom are reunited. One of the major flaws of this low-key comedy is that Mom is pretty normal-looking, with only occasional quirks and those aren't very funny. It turns out she has to eat roaches in order to keep animated, developing a taste for small animals and eventually people. But this is hardly original and nothing new is done with this obvious development.

Believe it or not, a good movie can be made about a parent who comes back from the dead as a monster, but this effort is dealt a lethal blow by a lackluster script from Chuck Hughes and the inability of director Jonathan Wacks' to prevent scenes from taking forever to get to a point. ○Judith Harris

### ED WOOD

Directed by Tim Burton. Touchstone. 10/94, 120 mins. With: Johnny Depp, Sarah Jessica Parker, Martin Landau, Bill Murray.

It figures that if anyone could tap into the impulses that drove Hollywood's own Jack Skellington—the man who directed what are certainly some of the worst movies ever made, but did them with heart—it would be that master of misdirected good inten-

tions, Tim Burton. The attempt to capture the air of sheer desperation endemic in Wood's corner of the Hollywood netherworld is flawed at best, coming closest only at the end, as a drug-addicted Bela Lugosi makes one last stab at drying out. Beyond that, though, Burton's loving recreation of the legend that is Edward D. Wood Jr. (bitingly played by Johnny Depp)—all the way down to GLEN OR GLENDA's angora sweater, BRIDE OF THE MONSTER's rubber octopus and PLAN 9 FROM OUTER SPACE's cardboard tombstones—makes it as bracing a film-bio as ever presented (and more accurate than many). Martin Landau's portrayal of the aging, washed-up Lugosi—at turns embittered, imperious, wounded—is so awe-inspiring that the Academy should just skip the middle-man and ship the guy an Oscar right now. ●●●Dan Persons

### MARY SHELLEY'S FRANKENSTEIN

Directed by Kenneth Branagh. TriStar. 10/94, 123 mins. Robert DeNiro, Kenneth Branagh, Tom Hulce, Helena Bonham Carter.

Make no mistake about it, the title may say MARY SHELLEY'S FRANKENSTEIN, but it's really another bloated, operatic Francis Coppola production. The more I see of supposedly "faithful" versions of this novel, the more obvious the worth of the 1931 James Whale-directed version, which discarded the awkward flashback structure and north pole wraparound sequences and pared away all but the important characters of Frankenstein and his creation. Fifty slow minutes tick by in this remake before that creature makes his appearance, 50 minutes of excruciating and expensive costume drama, which even Hammer films could get across under the opening credits.

Robert DeNiro is seen briefly as a

one-legged murderer but with no close-ups. After he's hung and returned to life in Daniel Parker's gruesomely brilliant makeup, he is an enigma, so fascinating you can't turn away, so horrific, you can't bear to look, with a rolling Elephant Man limp. Very few actors have assayed this role over the years; in all but a few productions, the role had gone to stunt men or muscle builders. It's rare to see a big star willing to appear with so much latex. Jack Nicholson, for example, wore relatively little makeup in WOLF, but there's very little of DeNiro's actual skin on display in this role, yet he's able to convey such a range and depth of emotion.

●● Judith Harris

### GHOULIES IV

Directed by Jim Wynorski. Columbia TriStar (video). 10/94, 84 mins. With: Pete Liapis, Barbara Alyn Woods, Stacie Randall.

After the lousy GHOULIES III, I was not favorably disposed towards the latest installment in this peripatetic series (now being produced by Cinetel although it began at the now-defunct Empire Pictures). And Wynorski's last few films haven't exactly been worth writing a dissertation about, either. But, surprise! GHOULIES IV is actually mildly entertaining, except for the "ghoulies" themselves. No longer puppets, the ghoulies (only two in this film) are played by little people in stiff, non-articulated rubber masks. Furthermore, they are very incidental to the plot, and are given very lame "humorous" dialogue. Or to put it in terms that the filmmakers would understand, given the juvenile level of the ghoulies' antics: they stink!

But otherwise this is a spritely supernatural adventure about an evil entity trying to cross over to our dimension, aided by the curvaceous but deadly Stacie Randall and opposed by the feisty Barbara Alyn Woods. Pete Liapis, reprising his role from the first film in the series, is OK, but the flashback footage from GHOULIES I proves he hasn't aged well. Putting the "ghoulies" aside, the acting and dialogue are pretty good. There is also a great imitation of Art Carney as Ed Norton, sewer worker. Worth a look.

● David Wilt

### JUDGE

Directed by Hiroshi Negishi. U.S. Manga Corps. 8/94, 50 mins. In Japanese with English subtitles.

Guy must've studied law at Clive Barker University. Summoned by the spirits of the murdered, the Judge metes out an especially visceral brand of justice: liars have their tongues pierced with four-inch nails, executives who will stop at nothing to get a foothold in the U.S. are suffocated in American flags. Director Hiroshi Negishi handles all this animated violence with undeniable style, but has scarcely enough time to help us understand why this supernatural barrister is compelled to extract such vengeance,

much less whether those judged deserve their grotesque demises. Most interesting plot twist features the arrival of a "defense lawyer" who, for a price, attempts to rescue an accused corporate big-shot from his well-deserved fate—even this promising concept is squandered in a trial scene that fails to capitalize fully on the situation's satirical potential. Obviously the first of a series, there's hoping this intriguing bit of splatter *anime* overcomes its deficiencies in later installments.

• Dan Persons

## PHANTASM: LORD OF THE DEAD

Directed by Don Coscarelli. Universal/MCA. 10/94  
91 mins. With: Reggie Bannister, Kevin Connors, Gloria Lynne Henry, Angus Scrimm.

Don Coscarelli's 1979 feature *PHANTASM* was the first "rubber reality" movie, notable for its dream-like logic and surreal imagery. In 1988, Coscarelli made a slicker, more professional sequel which tried to explain the mysteries of the first film but only dulled them. The third installment in the series, the first to go direct to video, perpetuates the same error.

Mike (A. Michael Thornbury), the now-grown hero of the first two films, is taken by the latest Tall Man (Angus Scrimm) only 15 minutes into the movie, leaving Reggie (Reggie Bannister) to scrounge up a new kid replacement in the form of Tim (Kevin Connors), who helps in an attempt to thwart the Tall Man and his Jawa-like Lurkers.

They discover that the flying silver balls are controlled by the compacted brains of the dead, leaving a new mystery of where the balls store the spikes, drills, eye stalks, and other gizmos that sprout out of them. The film lacks the nightmarish inventiveness of the original, and its attempts at thrills prove tepid. With its downbeat ending that is a reprise of the original, the whole thing seems like an exercise in futility.

• Dennis Fischer

## PUMPKINHEAD II: BLOOD WINGS

Directed by Jeff Burr. Live Entertainment (video).  
11/94, 88 mins. With: Ami Dolenz, Andrew Robinson,  
Steven Kanaly, J. Trevor Edmond.

I was not a big fan of *PUMPKINHEAD* (1987), but it had an overall bleakness and sense of despair which are rare in horror films. This tepid sequel mouths the same moral—if you summon Pumpkinhead, he will revenge your wrongs, *but you'll be sorry*—but doesn't do much with it, aside from killing off a good portion of their cast. The threat in this film is really the son of Pumpkinhead, a sort of acromegalic/Elephant Man makeup from *KNB*. A lot of the impact of this creature, who mutates into an identical twin of dear-old Dad (complete with feet that look as if they belong to a T-Rex) vanishes when you hear him called "Tommy." Just a spin through the names of the cast will alert any discerning video renter this is a piece of schlock: Ami Dolenz, Linnea Quigley, Kane Hodder and, yes, Roger Clinton! • Judith Harris



**SPACE PRECINCT**, the latest effort from *SPACE 1999*'s Gerry Anderson, inexpressive makeups like the background masks in *STAR WARS*' Cantina.

## THE PUPPET MASTERS

Directed by Stuart Orme. Buena Vista Pictures.  
11/94, 109 mins. With: Donald Sutherland, Eric Thal,  
Julie Warner, Keith David.

Robert Heinlein may have written *The Puppet Masters* before Don Siegel's *INVASION OF THE BODY SNATCHERS* film was released, but the fact remains the plots are remarkably similar, so it's probably a mistake to underscore this by casting Donald Sutherland, who starred in the 1978 remake, as the lead in this version.

The romantic lead, Eric Thal, who plays Sutherland's son, is so bland and uncharismatic, it's unfortunate so much screen time is devoted to him. The alien creatures are nicely realized, but not so startlingly different from things we've seen before. In fact, the pods they spring from looked almost exactly like the pods in an old 1976 *DOCTOR WHO* six-parter called "Seeds of Doom" about the Krynoid. The way these aliens are eventually defeated is by releasing mosquitos with encephalitis, which is so anticlimactic and uncinematic it's not even shown. It makes you long for the old '50s movies when Clint Eastwood or someone equally heroic would shoot a radioactive isotope into the giant menace.

Richard Belzer had a small role, but his preternatural thinness and sharp features are not well used. Once people are taken over by the aliens, they didn't really seem any different, whereas in the *BODY SNATCHER* films, a major impact of the story was the way your nearest and dearest lost all their emotions and empathy and really seemed alien after they were taken over. Parts of the film almost seem to be parody: the aliens' stronghold is Des Moines, Iowa, for example, and is quite an unconvincing set. • Judith Harris

## SHATTER DEAD

Directed by Scooter McCrae. Tempe Video. 9/94,  
83 mins. With: Stark Raven, Flora Fauna, Robert  
Wells.

Slow, depressing, pretentious, con-

fusing and cheap, *SHATTER DEAD* is unpleasant viewing. In the near future, the dead routinely return to life, often bearing the scars of whatever accident or illness killed them in the first place, but otherwise acting more or less rationally. However, their constant panhandling, thievery, and harassment prove extremely annoying to the living. Stark Raven's journey to visit her boyfriend brings her into contact with various undead characters, including zombie radicals who try to advance their political agenda by "recruiting" (i.e. *killing*) live people. If this sounds interesting, be assured that its execution on film is *not*. Despite considerable amounts of nudity and gore, *SHATTER DEAD* is boring and slow-moving, deliberately obscure and filled with scenes that strive for profundity but are only irritating. If there is anything worse than a cheap and boring amateur film, it is a cheap, boring amateur film with pretensions.

○ David Wilt

## SHRUNKEN HEADS

Directed by Richard Elfman. Paramount (video).  
10/94, 85 mins. With: Aeryk Egan, Becky Herbst, A.J.  
Damato, Darris Love.

This is a sick little video. Despite the R-rating, it's sure to fall into the hands of impressionable kids, which is a truly frightening thought. Forty-five interminable minutes chug by while a pseudo-Jet song out of "West Side Story" plays on the soundtrack, as a neighborhood of tenements is preyed upon by some teenage hoodlums. When the gang kills three adolescents, a Haitian voodoo doctor (Julius Harris) who runs a newsstand, cuts off the dead kids' heads, shrinks them and gives them each a superpower like the comic book heroes they once admired.

The three shrunken heads take revenge, starting with the lowest level gang members, who they make into zombies who lose control of their bowels and begin picking up trash. One of the heads belongs to formerly nice guy Tommy (Aeryk Egan), who comes up-

on his ex-girlfriend (Becky Herbst) at the site of his grave and slides under her blouse so he can feel her up!

In particularly off-beat casting, Meg Foster, dark contacts masking her eerie, clear blue eyes, plays the cigar-smoking bull-dyke head of the local hoodlums. Julius Harris comes across best in an over-the-top performance as the witch doctor avenger. Various members of director Richard Elfman's family show up in a variety of roles.

As per usual with Charles Band productions, the door is left open for the feared but inevitable sequel. A prime candidate for *MST 3000*.

• Judith Harris

## SPACE PRECINCT

Directed by John Glen. Syndicated TV. 10/94, 60  
mins. With: Ted Shalkeford, Rob Youngblood, Simone  
Bendix, Nancy Paul.

This is the latest project from Gerry Anderson (*SPACE 1999* and a host of British SF/kiddie puppet shows). It stars Ted Shalkeford as a cop and is set in some futuristic, undefined time and place. Some of the cops and some of the criminals are in creature makeup; and both good guys and bad guys have flying cars. There are a lot of special effects which register tiny and obvious (not nearly as amusing as similar sets and props in those great old puppet shows). The opening script by Paul Mayhew-Archer was filled with clichés. Poor But Kwok had to endure the indignity of playing a stool pigeon. What a comedown after all the subtlety and dignity of the POW Commandant he played in *TENKO*. The makeups of the creatures (credited to Neill Gorton and Richard Gregory) are the sort of fake-looking background heads that showed up in the cantina sequence of *STAR WARS*, with broad caricatured features and little subtlety of movement. This is the kind of show that cries out for comedy, like *POLICE SQUAD* or the late, lamented Disney/Henson *DINOSAURS*, but no, the show plays it straight, and so it's really ho hum.

• Judith Harris

## THE SWAN PRINCESS

Directed by Richard Rich. New Line. 11/94, 80  
mins. Featuring the voices of: Jack Palance, Sandy  
Duncan, John Cleese.

Good animation is not enough to save this de-Tchaikovskyed retelling of "Swan Lake" from sloppy plotting and a fairly regressive worldview. It's bad enough that there's never a plausible reason why villain Rothbart chooses to change kidnapped princess Odette into a swan. Given the rather cloddish nature of the Jack Palance-voiced bad-guy, one might think an inflatable party doll would be a better choice. But for all of the princess' posturing that she wants to be loved for who she is, not how she looks, it's dismaying to realize that what the entire plot boils down to is her not being able to attend the ball. You've come a long way, baby. Disney knock-off alert: callow prince, wise-cracking animal sidekicks, and a Broadway production number, "Princess on Parade." • Dan Persons

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## OUTER LIMITS

continued from page 7

horror-type prostheses for this film," Farkas said. "We're not recreating FRANKENSTEIN here."

Perhaps not, but the shelf life of the new OUTER LIMITS may prove to be nearly as long. Under a unique distribution deal signed between Showtime and MGM, the one-hour episodes which follow the two-hour debut of SANDKINGS will be released in the national first-run syndication market starting in the fall of 1995. Meanwhile, Showtime has committed to continue carrying the program through next year. As a result, 44 episodes of the series have been ordered—an unusually high number, even for an established show. This virtually ensures that THE OUTER LIMITS will be on cable and, most likely, independent television stations as well, in most cities across America for at least a year.

The producers have enough scripts to take them through to the end of this year and they've been in negotiations with some well-known science fiction authors, though they won't name names yet for the record—and are confident they can keep the show frighteningly fresh for many episodes to come.

## MARY REILLY

continued from page 13

tion of prosthetics, mechanical effects and computer graphics. Handling the prosthetic side is the Shepperton-based company Animated Extras run by Daniel Parker, Nick Williams and Pauline Fowler. Noted Fowler, "We are trying something that has never been done before and are therefore still working on the finer points."

FRANKENSTEIN special effects supervisor Richard Conway and the Computer Film Company (CFC), which established a fully equipped facility at Pinewood to handle the MARY REILLY workload, are the remaining part of the unique personality crossover, utilizing the same idea Parker had for Bruce Robinson's HOW TO GET AHEAD IN ADVERTISING (1989).

In that biting fantasy satire, Richard E. Grant developed a second head on his shoulders from an irritating boil. MARY REILLY takes this split concept further by having Hyde's head shockingly burst from Jekyll's chest and then emerging fully from within the doctor's body. Animated Extras were also responsible for sculpting Glenn Close's head for a major fright highlight where Mrs. Farraday goes to blackmail Jekyll over

the bloody murder of her employees and is decapitated by Hyde instead. Hyde actually lifts off Farraday's head and places it on a desk in his operating room as Mary watches in appalled horror.

It's the whole dark tone of Frears' study in fear, as exemplified by the Farraday killing, the blood-spattered bedroom sequence (the aftermath of Hyde's frenzied attack) and another creepy moment where Hyde lurks under Mary's bedsheets in a dream, which will perk horror fan interest. Quite what other audiences will make of such a deliberate downer, coupled with Roberts' uncharacteristic drab look, is anybody's guess, and Columbia-TriStar's main marketing headache.

## HIDEAWAY

continued from page 15

makeup," a muddy yellow hue that the makeup director calls "a corpse color." This color is consistent with the pale color of the bodies that wind up in the hive "just to establish that he is on the other side—the dark side."

For Jeff Goldblum, who had to undergo several days of shooting in the damp caverns as well as subject himself to the digitization process, the film gave him another take on the traditional battle be-

tween the underworld and our world, as well as opening some questions about the feasibility of the afterlife. He said he was drawn to the project because of his "appetite for something that is mysterious—the unseen and miraculous." For the star of THE FLY, the situations presented in the Koontz novel seemed not totally out of the realm of reality. "The movie suggests there's a light force and a dark force," he said. "It's about real people in what seems like a real situation."

Making for a strange mix with the story's graphic horror makeup effects is Leonard's use of computer animation by Sony ImageWorks, supervised by Tim McGovern. McGovern digitized the forms of Goldblum and Jeremy Sisto as Vassago to come up with the climactic imagery for their battle between good and evil.

The question for admirers of Koontz's book will be whether they'll accept the changes made by Leonard. "I believe that when you translate something from one medium to another, there are significant changes that must take place for that transition to occur," said Leonard of his liberties with Koontz. "Some people may not agree with that but that is very much how I feel."

# LETTERS

## SAYS SPOCK'S ILLOGICAL

I had to laugh when I read Leonard Nimoy complaining about the lack of continuity in GENERATIONS. "There was no continuity," he moans. "I felt we had a good track record when we were doing STAR TREK II, III and IV..." A good track record?! Anyone who has seen STAR TREK III knows that the continuity from II was *completely* screwed up. The *Enterprise*, which was supposed to be on its way to Ceti Alpha V to pick up the crew of the *USS Reliant*, is now on its way back to Earth with no explanation as to why a group of several hundred Starfleet personnel were simply abandoned on a hostile desert planet. Saavik and David are suddenly on another ship headed back to the Genesis planet with no explanation whatsoever as to how, when or why this puzzling transfer took place. The talented Kirstie Alley has been replaced as Saavik by a mediocre actress who doesn't look the slightest bit like her. And, worst of all, the character of Carol Marcus has vanished from the universe with no explanation or mention. Yet, when Nimoy's character is not included in GENERATIONS, intended not as a "classic cast" movie, but as a ST:TNG movie, he whines and moans about the continuity and his "good track record."

No continuity, indeed. You tell 'em, Leonard.

Craig Holler  
Atlanta, GA 30319

## WHO WROTE VAMPIRE'S SCRIPT?

Alan Jones, on INTERVIEW WITH THE VAMPIRE in your December issue [25:6/26:1:24] implies that award-winning writer/director Neil Jordan, director of INTERVIEW WITH THE VAMPIRE, is the writer of the screenplay he directed. The fact is, Anne Rice is the sole credited screenwriter of INTERVIEW WITH THE VAMPIRE.

The Writers Guild of America, West believes it is important to keep in mind the distinction between the contributions of writers and directors to the collaborative process of filmmaking. The blurring of such distinctions is a disservice to everyone's understanding of the making of films. Your valuable and interesting publication is dedicated to furthering that

understanding, and so this sort of inaccuracy is not only unfair to screenwriters, but misleading to your readers.

Frank Pierson, President  
Writers Guild of America, West  
Hollywood, CA 90048

[*The implication was not Jones', but Neil Jordan's, and were remarks made before Guild arbitration awarded Rice sole credit.*]

## TREK CREDITS CORRECTED

Naren Shankar is a great writer, with a number of fine ST:TNG episodes to his credit. However, "Attached" isn't one of them. Take a look at the screen credit and I think you'll find it simply reads: "Written by Nicholas Sagan," not "Teleplay by Naren Shankar, Story by Nicholas Sagan," as you reported in your December 1994 double issue [25:6/26:1:56]. Nick Sagan  
Hollywood, CA 90036

## STAR WARS FAN REVOLT

Lucasfilm's response to your inquiry concerning the delay of new STAR WARS films [25:6/26:1:4] was insulting. Once again, Lucas is dangling the prospects of the prequels in front of us in an effort to draw attention to his other projects. He claims that once he gets these last few years out of the way, he will get started. BULL! It has been over 10 years, 10 YEARS! since the last film. That's plenty of time for other projects. It's high time that he set these other projects aside and started making the STAR WARS films that were promised and are so long overdue.

If George Lucas didn't plan to finish the series in a reasonable length of time, he shouldn't have labeled the episodes IV, V, and VI. George Lucas needs to realize that WE are the ones who built his studios and bought him his fancy cars. I believe a public apology is owed and that production should start immediately.

I will always be a STAR WARS fan and our legion is many, but we are angry and tired of being jerked around.

Jim Patrick Guyer  
St. Louis, MO 63146

## HEINLEIN RIP-OFF

Your article on THE PUPPET-MASTERS [25:6/26:1:40] did not mention the first, unofficial version: 1959's THE BRAIN EAT-

ERS. I was first told this had been the case by my camera instructor at USC, Eugene Peterson, who had been the gaffer on the film, but had it officially confirmed by an item I recently ran across in a 1960 issue of Daily Variety: Heinlein has successfully sued Roger Corman for plagiarism over the film. While his involvement has not been officially acknowledged, Corman apparently had enough to do with the film to be the defendant in the suit; distributor American International was indemnified by its insurance company.

Rick Mitchell  
Los Angeles, CA 90036

## FORBES VS. VISITOR

I wanted to state my disagreement with what has been said repeatedly in your articles on STAR TREK and its related programs. I may be in a minority on this issue, but I much prefer Nana Visitor as Kira to Michelle Forbes as Ro as a member of the STAR TREK universe. I find Kira's inner turmoil and self-doubt much more interesting than Ro's smug, know-it-all attitude. While I think they are both good actresses, the character of Kira is more interesting to this viewer, for one. I've had to read Mark Altman, and now Dale Kutzera [25:6/92] say how much better Michelle Forbes is in the two series and I wish to dissent.

Joe Moschetti  
Castro Valley, CA 94546

## THE PRIMEVALS— 15 YEARS IN THE MAKING

I'm a long-time subscriber, and the first issue I ever got was the special issue on THE PRIMEVALS [8:1, 1978]. I recently read somewhere that this movie would finally be filmed. Is this true?

Serge Mailloux  
Concord, CA 94519

[*Principal photography has now been completed in Romania on David Allen's stop-motion epic for Charles Band's Full Moon video label. Read all about it next issue.*]

## DARKMAN II

I think that what Arnold Vosloo should have said about film companies going DTV [Darkman, 25:6/26:1:36], is that they think that horror and science fiction fans are unimportant, and, do not deserve many theatrical releases, but are perfect suckers for inferior films they have to "sneak" into video stores.

DARKMAN aside, I think that when a franchise goes DTV, it usually means that it is dead, or is in its death throes, and its quality usually suffers too.

I have two questions: 1) Will Universal promote DARKMAN like Disney promoted RETURN TO JAFAR? 2) Why do DTV companies refuse to sell their horror and science fiction tapes directly to the consumer?

Michael Rollins  
Pemberton, MN 56078

[1] Yes, in fact Universal has decided to forgo the direct-to-video route and is releasing DARKMAN II theatrically early this year. 2) They want to make more money.]

## HANS J. SALTER, R.I.P.

I am writing to notify your readers of the death of Hans J. Salter on July 23 at the age of 98. For the benefit of those who may not know, Salter was the composer of much of the music for the Universal horror and science fiction classics of the 1940s and '50s. Although he scored for every genre, he will inevitably be best remembered for his compelling and atmospheric contributions to the fantastic film, literally too numerous to list here.

I would wholeheartedly recommend that anyone with more than a passing interest in genre history get ahold of a copy of *Cinefantastique* Vol 7 No 2 [available for \$20 postpaid] which contains an interview with Mr. Salter. And the next time you watch one of the Universal classics on video, such as THE WOLF MAN, THE GHOST OF FRANKENSTEIN or THIS ISLAND, EARTH, press mute on your remote, then replay the scene with the soundtrack and discover his vital legacy.

Vincent Bossone  
New York City

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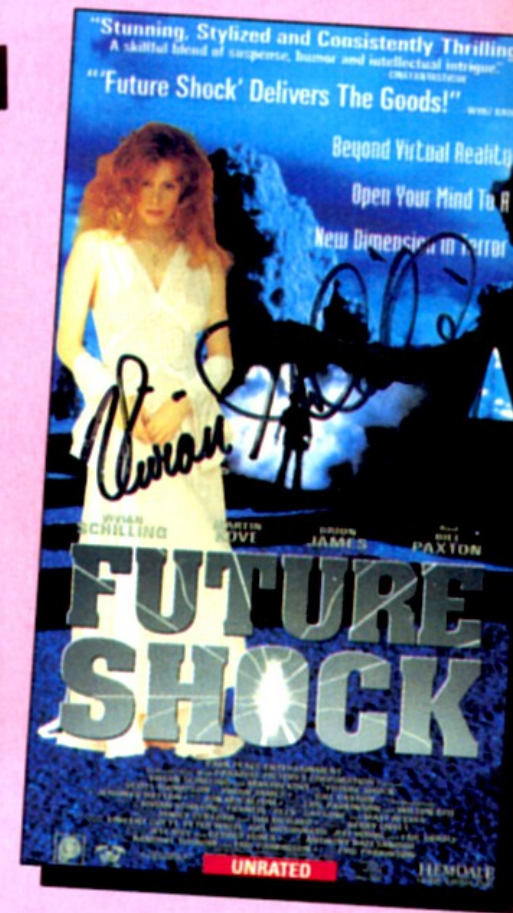
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